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FEBRUARY 16, 1921

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THE NATIONAL THEATRICAL WEEKLY



THEY'RE ALL SINGING Hits—HARRY VON TILZER—Hits

Why? Because we have the greatest bunch of songs on the market. Any kind you want of sure-fire hits

OUR OVERNIGHT SENSATIONAL BALLAD HIT **SOMEBODY'S MOTHER**

Lead

Words by Andrew B. Sterling *Music by Harry Von Tilzer*

Vocal

Just a lit-tle old lad-y in gray — a-lone on the great white way —

— you'll see her stand-ing there — where the world can pause and stare —

— A tear-drip is in her eye — Within her heart a sigh — as

hat-er-ly she patches — as the crowd goes by —

Some bod-y's mother is wait-ing for some-one each day —

— Some bod-y's mother is watch-ing for some-one who went a-

way — Some body may have for-got-ten the time when two loving

arms 'round her heart used to twine But God in his good-ness will make some one

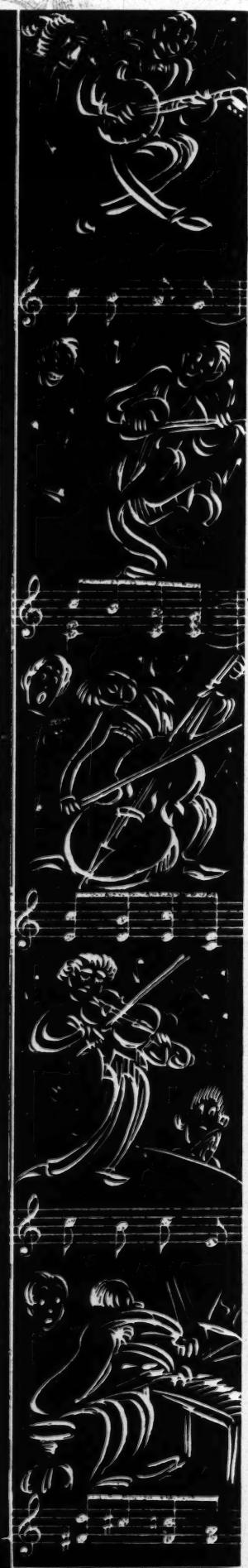
stay back to some bod-y's mother Some day —

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OUR GREAT BIG HITS

That Old Irish Mother of Mine. All She'd Say Was Umh Hum. She Walked in Her Husband's Sleep. The Scandal of Little Lizzie Ford. If They Ever Take the Sun Out of Sunday. I Want to Go Where the Sweet Daddies Grow.

Answer



HARRY VON TILZER MUSIC PUB. CO.

BEN BORNSTEIN, General Manager

CHICAGO—Loop End Bldg., 177 N. State St., Eddie Lewis, Mgr.

SAN FRANCISCO—Pantages Theatre Bldg., Carl Lamont, Mgr.

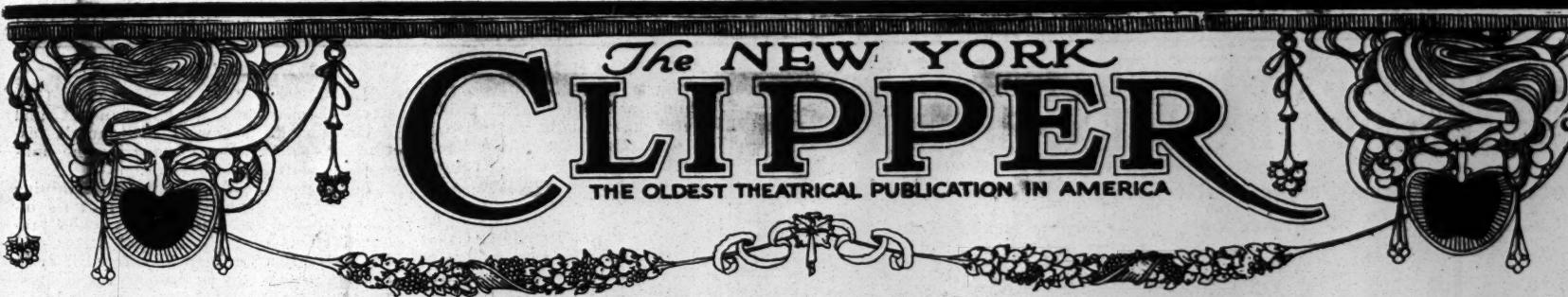
HERMAN SCHENCK, Prof. Manager

BOSTON, 224 Tremont St., Billy Harrison, Mgr.

DETROIT—Tuxedo Hotel, Harry Morris, Mgr.

PHILADELPHIA—1020 Chestnut St., Harry Link, Mgr.

222 West 46th Street
NEW YORK



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ASSOCIATED THEATRICAL BOARD OF TRADE IS ORGANIZED

New Organization of Firms Specializing in Theatrical Equipment
Aims to End Activities of Fly-by-Night Producers—Plans to
Stabilize Business and Place It on a Better Foundation

The Associated Theatrical Board of Trade, an organization composed of the leading firms specializing in theatrical equipment, costumes, shoes, in fact everything connected with the outfitting and staging of a theatrical production, came into existence on Monday night as the result of a meeting of the representatives of the most prominent concerns in the business. The purpose of the association is to stabilize the business by the establishment of a bureau which will make it impossible for irresponsible producing concerns to obtain large and hazardous credits from dealers in theatrical equipment. The association is sponsored by an organizing board, composed of members of the most prominent firms dealing in theatrical supplies, among whom are H. Abbott, of the Abbott Scrim Profile Co.; John Brunton, of the Brunton Studios; P. J. Carey, of the P. J. Carey Construction Co.; David Galway, of Paul Arlington, Inc.; Henry Gebhardt, of the H. G. Studios; Fred S. Murray, of the N. Y. Calcium Light Co.; W. E. Pennington, of the R. W. Bergman Studios; W. E. Price, of the Display Stage Lighting Co.; William M. Reardon, of Anna Spencer, Inc., and T. J. Taylor, of P. Dodd Ackerman and Co. Messrs. Sidney Katz and E. J. Ernst, the latter of the law firm of Ernst, Fox and Cane, are the association's legal representatives, and Harry E. Robinson has been appointed its organizer.

Although the organization's essential function is to be protective, the Associated Theatrical Board of Trade aims to work in complete co-operation with the Producing Managers' Association, which means that litigation between producers and customers will be cut to a minimum, the new association's present plans calling for an arbitration committee of five members, of

which two are to be chosen from the ranks of the managers, to consider business matters involving producers and customers, builders of scenery, properties, etc.

The idea of the organization is, insofar as possible to protect a producer who is in bad financial straits due to poor business. Instead of a single creditor acting and attaching the show while on the road or throwing the producer into bankruptcy the organization plans to have matters submitted its board for action. In this manner, it is believed that many a producer can be helped over a bad business period and his interests safe-guarded.

The fly-by-night show manager, who produces an attraction on his ability to obtain an enormous amount of credit from these concerns is likely to find himself out in the cold as a result of the formation of the new organization which will include among its members, lumber, plumbing, sign-painting, storage and transportation companies. A producer of this type finds it necessary to get his shoes from one costumer and some other part of his accessories from another, using a recommendation from the first as the basis for an extension of credit from the second. This system has made many costly ventures possible; the value of the accounts of a number of concerns depend more or less on the fate of these projects. This season a large number of these theatrical adventures failed, a fact which is doubtless directly responsible for the present move on the part of these concerns, whose intention it is to keep the credit of managers down to a reasonable limit, at the same time maintaining an entente cordiale with the Producing Managers' Association by consulting with them on all mutual matters and giving them the benefit of their combined experience.

"LOVE BIRDS" GOT \$17,000

BOSTON, Mass., Feb. 10.—"Love Birds," the Wilner and Romberg production featuring Pat Rooney and Marion Bent which is now in its third week at the Shubert Theatre here, drew \$17,000 last week which is \$4,000 better than it took in during the previous six days. The show, which is written by Edgar Allen Woolf with music by Sigmund Romberg, has been favorably reviewed and shows every indication of being capable of a fairly good run here and will soon reach New York.

It is reported that Wilner and Romberg are now dickering for the Lyric Theatre, where Nora Bayes' show "Her Family Tree" is now playing.

HIS JAW NOT IRON

HOUSTON, Tex., Feb. 12.—In practicing for a show, Louis Sacker, an iron jaw performer, attempted to pull with his teeth a fire truck loaded with twenty-five men with the result that his jaw was dislocated and other injuries inflicted. To help start the load which had a total weight of more than eight tons six firemen tugged at his arms.

BARRYMORE INJUNCTION DENIED

The application of John D. Williams, seeking an injunction to prevent Lionel Barrymore from appearing in "Macbeth," under the direction of Arthur Hopkins, was denied on Monday by Justice Nathan Bijur, in the Supreme Court. Williams claimed that he had a contract with Barrymore binding him to appear in the production of "Gold," and that he had then agreed to feature Barrymore in a play other than that originally agreed upon.

Justice Bijur ruled that there is no forcible agreement as to a starred play, and that the plaintiff's assertion that a second play was subsequently agreed upon was flatly contradicted by Barrymore, the defendant.

TAX PICTURE IN MEXICO

MEXICO CITY, Feb. 10.—The privilege tax on moving picture enterprises here has been increased from three per cent of the gross receipts to six per cent in accordance with a decree by the Minister of Hacienda. The action has resulted in a protest by the proprietors and some forty houses in this city have been closed.

TO TEACH MANAGEMENT

John J. Ryan, of Seattle, Washington, legal representative of the Pantages circuit, is in New York this week, to consult with the head of one of the colleges regarding the feasibility of a plan devised by Alexander Pantages for the training of capable theatre managers. The plan is to endow a chair in some university, and working in conjunction with the school, to teach management and efficiency in theatre handling. The graduates of this school are to be given an opportunity to prove their worth by being placed in responsible positions. Pantages proposed to take five every year and place them. He will propose to the Vaudeville Managers' Protective Association at their annual dinner on March 18, that they, wherever possible, give these students preference. It is expected that at least one hundred students yearly will be guaranteed positions. Pantages has been trying to put this scheme into operation for a long time, but has been unable to find the proper field in which to operate.

OWNER GETS JAIL SENTENCE

Barnett Weinberg, proprietor of the New Catherine motion picture theatre at 78 Catherine Street where six children were trampled to death in a fire scare on November 18, was sentenced to sixty days in the workhouse, charged with admitting an unaccompanied minor to his theatre, in the Special Sessions Court yesterday.

With his partner, Max Schwartz, Weinberg was arrested on a charge of homicide after the panic. After it developed that neither had been guilty of criminal negligence, Schwartz was discharged and Weinberg rearrested on the new charge.

ACTRESS SUES FOR DIVORCE

BRIDGEPORT, Conn., Feb. 15.—Bianca West Bishop, a former actress, whose action for separation and alimony, brought over a year ago, is still pending here, is about to sue for a divorce from William D. Bishop, millionaire grandson of a former president of the New Haven Railroad.

In the new suit Mrs. Bishop will charge that she and a detective surprised Bishop and a "scantly clad" girl in a New Haven hotel room on February 6.

After the hotel raid Mrs. Bishop returned to Bridgeport, where she instructed her attorney, John Smith, to sue.

LETTER WINS DIVORCE

SAN FRANCISCO, Cal., Feb. 15.—Albert J. Morrison, a member of the Maitland Stock Company, has been granted a divorce from his wife, Mrs. Alta Morrison. The actor stated before Superior Judge Shortall that his wife deserted him, and introduced into the evidence a letter she wrote to her mother in Pittsburgh, in which she said that she would never return to Morrison. They were married at Aurora, Ill., October 11, 1913, and separated in San Francisco, June 14, 1919.

"DEAR ME" GETS \$11,000

"Dear Me," the John Golden show, starring Hale Hamilton and Grace La Rue, now playing at the Republic Theatre, drew \$11,000 last week, which is \$1,000 more than it drew during the previous week.

6 "BAT" COS. GOING OUT

The producers of "The Bat," which is having a wonderful run at the Princess, announce that they intend to send out six companies to act the play throughout the country next season.

BIG PARK CIRCUIT FORMED

A big circuit of amusement parks extending around the world has been formed and by September of this year will be in operation. The circuit, the name of which has not been announced, will include a number of the largest amusement parks in the world, and will afford acts and attractions twenty-eight months of work, with pay for each week of the twenty-eight months guaranteed, and transportation paid from New York, the booking centre over the entire circuit.

The circuit, which will be booked by Richard Pitrot, will include: Luna Park in New York, Luna Park in Atlantic City, Luna Park, Havana; Luna Park, Rio de Janeiro, Brazil; Japanese Park, Buenos Ayres, Argentina; Luna Park, Amsterdam, Holland, and the American Amusement Park in Cologne, Germany, which is to be renamed Luna Park, also. The acts will start work in October, Rio Janeiro, where they will play for six months, then go to Buenos Ayres, where they will play an additional six months. From there they travel to Amsterdam, where they play two months, then to Cologne, where they also play two months. From Cologne they will come to Havana, where two more months will be played, then to Atlantic city for a month, and finally to New York for five months. This is a total of twenty-four months of actual playing dates.

The additional four months will be lost in traveling, but salary and expenses will be paid during those four months. Carlos Seguin, South American amusement magnate, is interested in the deal to the extent of having included his two biggest parks in South America in the project.

REPORT SMALL IS FOUND

CHICAGO, Ill., Feb. 14.—Word has reached here that Ambrose Small, the millionaire Canadian theatre owner, who mysteriously disappeared about a year ago, is alive and was seen recently in Kempville, a small town in Ottawa. Small's former secretary, John Daughty, disappeared shortly after Small, but was found a short time ago in Oregon City, Ore., and brought back to Toronto charged with stealing victory bonds to the amount of \$105,000 from the missing man. Daughty is also charged with "conspiring and confederating with others to kidnap" the missing man.

CHICAGO COLD TO "FLORADORA"

CHICAGO, Ill., Feb. 14.—"Floradora," the revival of which had a successful run at the Century Theatre in New York, is not doing so well on the road. It was believed that it would duplicate its New York success in Chicago, but it will close at the Studebaker Theatre on February 20, after but two weeks' showing. It will be succeeded by "Cognac," a Shubert show, which was originally scheduled for a New York presentation.

STRAND BREAKS ALL RECORDS

The Strand Theatre, showing Charlie Chaplin in his latest picture, "The Kid," broke all records last week, when over \$70,000 was taken in at the box office. This was possible on account of two extra performances being given, one in the morning and one late at night, starting at 11 o'clock. This eclipses the previous record of the Capitol Theatre, when it took in approximately \$50,000 during the holidays with the big foreign film called "Passion."

BROADWAY SHOWS PLAYING TO RECORD BREAKING BUSINESS

**Fourteen Attractions Selling Out—“Sally” Heading Big List
Comparatively Few Shows Faring Poorly—Old Favorites Still Strong in Popular Favor**

In spite of many gloomy predictions at the close of 1920, the show business in New York looks bigger and better than ever right now. Fourteen shows are practically complete sell-outs; at least eight more are doing excellent business and several others are getting better than an even break.

“Sally,” the Ziegfeld musical comedy featuring Marilynn Miller and Leon Errol at the New Amsterdam Theatre, continues to be the leading attraction on Broadway, with takings consistently over \$32,000 weekly since opening nine weeks ago. Rarely has a show caught on as this one has; from present indications it should be the best bet in town for a long time to come.

At the Globe Theatre, Fred Stone draws about \$27,000 in his latest vehicle, “Tip Top,” a Dillingham production; at any rate the comedian has done so for the past twenty weeks, with the attraction as much in demand as ever. There is a strong likelihood that this show will return to the Globe next fall after laying off during the summer, when Georgie White is booked to bring his “Scandals” into the house.

The “Passing Show of 1921,” starring the Howard brothers, who are making the hit of their combined career in the Shubert’s latest Winter Garden offering, is turning them away. The show has a very solid cast, which, added to the fine staging and the strong comedy element in the show, is essentially responsible for the \$200,000 that it has garnered within the seven weeks of its local run.

“Mary,” George M. Cohan’s gold mine, continues to set the pace for the smaller type of musical show, both here and on the road, with receipts that have averaged close to \$20,000 a week, since it was established at the Knickerbocker Theatre over four months ago. Incidentally there are companies in Chicago and Boston, both of which are doing as well as the local organization, besides two others in other parts of the country. “Lady Billy,” the Savage production featuring the vivacious Mitzi, is not yet a sell-out, but is getting close enough to be considered well in the running; the receipts have been mounting from week to week, passing the \$20,000 mark twice within the last fortnight; “Irene,” demure and refreshing as ever, manages to charm about \$16,000 a week into the coffers of the Vanderbilt Producing Co., which seems to have the only name-proof show in New York.

“Honeydew,” the Joe Weber show with music by Efrem Zimbalist, which closes at the Casino on Saturday night, has played to a little short of the half million dollar mark in the 24 weeks of its metropolitan stay and could easily remain if the producers were inclined to leave it here any longer. Drew close to \$18,000 last week. “Her Family Tree,” Nora Bayes’ show, is managing to keep its head above water with about \$13,500 crossing the box office window during the past week; in order to remain at the Lyric she must draw at least \$12,000. The “Greenwich Village Follies” are also booked for an early departure from these parts, but are still an important money-maker along Broadway, receipts confining themselves to the \$16,000 mark. “Erminie,” the Wilson-Hopper revival at the Park Theatre, is getting about \$14,000, at which figure it is getting more than an even break, but is expected to go on the road within the month. “Afgar,” at the Central Theatre, is getting about the same amount, with prospects of staying here for at least another six weeks.

Among the legitimate offerings, the old standbys still rule as popular favorites. “Lightnin’,” which is as hopeless a sell-out as ever, is getting \$16,000 with the inauguration of an extra matinee on

Thursday. There is no apparent reason why this show should not come back next fall and pack them in as well as ever. “The Gold Diggers” keeps within range of \$15,000, with no sign of a let-up and looks good for another year.

Of this season’s productions, “The First Year,” Frank Craven’s comedy playing at the Little Theatre and “Deburau,” the Granville Barker adaptation of Sascha Guitry’s French play, “The Bat,” the Rinehart-Hopwood opus playing at the Morosco, look like the soundest financial investments. The “Bad Man,” Porter Emerson Browne’s satirical comedy featuring Holbrook Blinn, “Enter Madame,” Brock Pemberton’s production of Gilda Varesi’s play at the Fulton Theatre; “The Green Goddess,” a really first-rate melodrama, enhanced by the talents of the dia-bolic Arliss, are all sell-outs and the “Broken Wing,” “Ladies’ Night,” “Welcome Stranger,” “Rollo’s Wild Oat,” and “The Champion,” just about fall short of this classification. “Wake Up, Jonathan,” the latest Mrs. Fiske vehicle, “Dear Me,” “Cornered,” “The Prince and the Pauper,” and “The Meanest Man in the World,” “The Tavern,” “Spanish Love,” “The Woman of Bronze,” and “Three Live Ghosts,” are all making money; in fact, most of the shows mentioned in this group are showing handsome profits, all of them having more than an even chance in future reckonings.

“Miss Lulu Bett” is getting to look like a winner each week. It is reported to have drawn \$1,100 for its first week, and has improved to the extent of \$6,000 since that time, getting well over \$7,000 last week, which is not far from capacity at the tiny Belmont Theatre. “The Emperor Jones,” which marks the first invasion of the Provincetown Players into Broadway, is getting about \$5,000 at the Princess Theatre, a figure which allows the Villagers a fairly good profit. “Near Santa Barbara,” Willard Mack’s latest bid for Broadway favor, has not established itself definitely as yet; its chances would be better in an up-town house; at the Greenwich Village it loses much of its attractiveness to the melodrama-craving playgoer. “The Skin Game,” and “They Name is Woman,” both of them William A. Brady productions, in their eighteenth and fourteenth weeks, respectively, are drawing about \$16,000 together, each production contributing about half of this amount. Both productions are comparatively inexpensive and net a good profit at the quoted figures. “The Night Watch,” the Shuberts’ big flash at the Century Theatre, is a doubtful looking investment at this time, drawing only \$16,000 in its third week here. This is a very expensive production, not only as far as its staging is concerned, but for its all-star cast, which makes up one of the most important expense items in connection with the venture.

Thus far the present season looks like the climax to a long period of abnormal prosperity. It is not likely that there will be a sharp break; the future is more or less dependent on the adjustment of industrial conditions; even road conditions are beginning to look better and there is little doubt that the time is close at hand when the producer can once again face the prospect of a tour without a sinking sensation under his vest. The presence of a number of theatres which are now in the process of construction, is also likely to affect the financial situation in the show business, possibly before the present year is out. There is a good chance of seeing a battle for attractions rather than for houses as has been the case during the past few years. Meanwhile, the seven lean years still appear to be remote spectres; the local producer’s feast is now at its height.

CHILDS IS MUCH MARRIED

WASHINGTON, D. C., Feb. 11.—Mrs. Melville W. Childs, wife of “Jack” Childs, vaudeville actor, has brought an action in the Equity Court asking for an annulment of her marriage and permission to resume her maiden name of Catherine Hale. The complaint filed by Raymond Neudecker, attorney for Mrs. Childs, sets forth that the actor has more than one wife and that he deserted her after living with her for a short time. At the conclusion of the suit Mrs. Childs plans to leave the city with a burlesque company, having had considerable experience. This is the second action commenced here against the actor, who is supposed to be playing in South America. Attorney Neudecker has been retained by Rozanna Lee Childs, a 17-year-old show girl, to begin annulment proceedings, she having married Mr. Childs in 1916. A third suit has been filed by another Mrs. Childs, who was formerly Miss Louise Burke of Baltimore. In the latter case an absolute divorce is asked for. The three wives of the actor, according to the official papers, show that they were all under age at the time of the marriages.

PRIMA DONNA TO MARRY

SAN FRANCISCO, Cal., Feb. 15.—Alice True Gentle, prima donna with the San Carlos Grand Opera Company, announces her engagement to Jacob Proebstel, manager of the company, with the wedding to take place some time in April. Mme. Gentle anticipates that the final divorce decree from Dr. Robert Bruce Gentle, a New York physician, will be granted April 19, the interlocutory decree being dated a year ago. Dr. and Mrs. Gentle have not lived together for eight years, and in her complaint against the physician charged desertion and non-support. There is a son, Bruce, 15 years of age. The marriage to Mr. Proebstel will be solemnized at Oakland, Cal.

FIGHTS BEQUEST TO ACTRESS

The will of Joseph J. Ryan, son of Thomas Fortune Ryan, in which he left the bulk of his estate to Dorothy Lucille Whiteford, an actress, is being contested by his widow to whom he left \$100, her first step being taken in the Surrogate’s Court last Friday. Mrs. Ryan alleged that her husband did not possess testamentary capacity when he executed the document and that he was unduly influenced in its execution. In the will Ryan explained that he already had made ample provision for his wife. To each of his two children he left \$2,500. He made some minor bequests and left the residue of his estate besides a specific bequest of \$10,000 to Miss Whiteford.

CHICAGO OPERA CO. FOR FRISCO

SAN FRANCISCO, Cal., Feb. 15.—The Chicago Grand Opera Company, with Mary Garden directing, will come direct to San Francisco from New York, and open at the Exposition Auditorium April 11, to remain two weeks, giving twelve evening performances and two matinees. Over two hundred music lovers have subscribed to guarantee the opera board against loss. A great stage will be specially erected at the Auditorium, handsome draperies will be hung, comfortable boxes built, and a beautiful proscenium arch will be constructed that will practically transform the big hall into an opera house.

ACTRESS KILLED IN ACCIDENT

CHICAGO, Ill., Feb. 14.—Miss Rose, a young actress, was instantly killed on Friday when a cornice of a building at State and Madison streets fell twelve stories, hitting the actress on the head. She died instantly. The girl is survived by foster parents, who will not claim the body, stating that the girl deserted them when she was 17 years old.

COHAN PRODUCING THOMAS PLAY

George M. Cohan began casting this week for the production of Augustus Thomas’ newest play, “The Nemesis,” in which Emmett Corrigan will play the leading role.

WIZARDS’ CLUB DINE

The Wizards’ Club of New York City gave their second annual banquet and entertainment last week at Glantz’s restaurant, which was attended by one hundred magicians and friends.

Following the dinner, an entertaining program was given which received its initial impetus by Sidney Brown, who produced bowls of gold fish and water, did the Twentieth Century handkerchief trick causing a silk flag to disappear and mysteriously tie itself between two silk handkerchiefs, did the handkerchief and candle trick, the Hornman production tubes and other productions from the Le Roy cabinet.

Jack O’Melia, who followed, told some stories and monologued his way, getting the audience in a good humor for Frank Ducrot, who followed.

Ducrot went on early due to the fact that he had received a telegram that his mother was ill in Brooklyn, but insisted on doing his part and made many witty remarks as he cleverly executed a number of paper tearing feats including a beautiful design with the word “Wizards” torn in the paper at the top. He received considerable applause both for his skill and comedy.

Gordon followed, told a joke and then his fair assistant did the “blush” trick cleverly. Some card tricks followed and a production of glasses of wine from an egg bag. Gordon had to wait at one period while they were putting together a table and said he didn’t know what to do. “Tell another joke,” was heard from the crowd, by a fellow standing in the corner. “Can you stand for another one?” asked Gordon. “I’m standing for them all,” was the reply, following which Gordon decided to do tricks instead.

James McDonald did some of the tricks that Annie Abbot originated, two strong men finding it impossible to raise him from the floor; he also did a few hypnotic feats.

La Violette followed with the Chinese rings, which he worked cleverly, and the cigarette and card trick, Dunninger, who was present, tearing up the card.

Billy O’Connor next demonstrated that he is a past master of the pasteboards, both here and in England. He not only mystified the uninitiated but fooled magicians as well with the cleverness of his digital dexterity. They tried to “frame” Billy, for when he asked for a couple of intelligent gentlemen from the audience, Mrs. Blackstone and Mrs. Leon, wives of two magicians present, went on the platform. O’Connor, undaunted, went right ahead, although he did get mixed in his patter and called them gentlemen.

John J. McManus, president of the club, did a monologue in which he told a number of funny stories and gave several impersonations of children, Chinamen, and other characters.

Howard Clefense escaped from ropes, chains and a strait-jacket in less time than it takes to tell; the young Houdini is fast in his work.

The Great Blackstone brought the entertainment to a close with cleverly performed card tricks and the baby clothes load from the coat.

Among those present were: Jack “Davis,” Bob Sherman, Mrs. Harry Blackstone, Gordon & Co., Oh Campbell, Princess Fanano, Princess Karnac, W. N. E. Evesery, Jack A. Lantern, Great Leon, Rose Wild, Billy O’Connor, Beatrix Brooke, Horace Goldin, James Brewes, Fairfax Burger, Sidney Olcott, A. Einson, Howard “Phantom” Clefense, Walter Lenz, Thomas McNeill, Prince Jovedea Rajah, Graff Walter See, Nomolos, Sylvester, Jean Irving, S. Leo Horowitz, Julius Dresbach, Wesley Davis, W. Majeski, Billy Brown, Herbert Van Brion, Locus Fitzgerald, Al Foriner, Maurice Bliss, Harry Blackstone, the Great Leon, Van Hoven, Raymond Walker, John Edmund, E. F. Haffel, George Linhauser, Mr. and Mrs. La Violette, Harry V. Stymer, Sidney Boorer, Carmelo Towanly, Benjamin Horowitz, Jack O’Melia, Mabel Heran, Albert Schiff, Minnie Goodfriend, Al Altman, Mrs. B. Bryant, Mr. C. L. Bryant, “Cy” Perkins, Owen Zabels, “Enak,” Mr. and Mrs. Ozar, Dunninger, Jack Hyde, John Roma, Wm. J. Breen, Fred McDonald, Frank Ducrot.

February 16, 1921

THE NEW YORK CLIPPER

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CATHOLIC ACTORS GUILD IS TO EXTEND OVER ENTIRE COUNTRY

Plans for Extension Announced at Hotel Astor Meeting—Annual Benefit Plans Made Public—Oppose Smith-Towner Bill—Progress in Membership Drive

The Catholic Actors Guild of America held a meeting at the Rose Room of the Hotel Astor on Friday, February 11th. In the absence of Brandon Tynan, the president, the Rev. Father Martin E. Fahy was in the chair and directed the business of the meeting. The minutes of the preceding meeting having been duly read and accepted, old business was in order, and Mrs. C. J. Gallagher announced the names of her committee of fifty which will have charge of the sale of tickets for the annual benefit to take place at the Cohan Theatre on March 27th, Easter Sunday night.

In new business, Rev. Fahy announced the details of the annual retreat to be held during Monday, Tuesday and Wednesday of Holy Week. Mrs. Tims, chairman of the Membership Campaign Committee, announced the details of the last meeting of the committee, at which it was decided to limit the membership drive to the enrollment of five thousand members, there being already 2,500 in the Guild. Of this number, about 1,250 have been secured during the campaign for membership, and of the latter number, about 750 were professional people, and the remainder lay members.

It was also announced that the committee would endeavor to give a series of socials through the lady members, at which new members will be sought. Father Fahy reported on the meeting of Executive Committee, following Mrs. Clark's report of the social work accomplished by the Social Service Bureau during the month. The Executive Committee, he reported, had

completed arrangements whereby the National Council of Catholic Women, the National Catholic Welfare Council, the Association of Hospitals, the Carroll Club and the Catholic Young Women's Patriotic Club, whereby these organizations will cooperate with the Guild in furthering the activities of the Guild to aid members of the profession, until the Guild has established its agencies throughout the country. Also, he read a request from the National Catholic Welfare Council, that the Guild members register their attitude towards the Smith-Towner Bill, which proposes nationalization of educational facilities.

After Father Fahy had outlined the purposes of the bill, and defined the stand he desired the members to take on it, it was moved and voted upon favorably that the Guild go on record as opposing the measure. At the conclusion of new business a short program of vaudeville was presented on which Joe Daniels, Madame Zomah, Grace Fern and Gilbert Guiran appeared.

The Guild has now four branches operating, one in Washington, Baltimore, Los Angeles and San Francisco. It is planned before the end of the year to establish branches in the principal cities of the country in order to make the Guild a national organization in scope. The annual benefit which will take place on March 27th, at the Cohan Theatre, will be in charge of Brandon Tynan and Mrs. Gallagher.

Two new life members were taken in, Mr. and Mrs. T. T. Eckert being the two. There will be a meeting in March, prior to the benefit.

LOUIS MANN IN CARROLL SHOW

"His Sweethearts," a revised edition of "Daddy Dumplins," the Carroll-McCutcheon play which recently closed at the Republic Theatre, has been especially written to fit Louis Mann, who will appear in the role originally created by Maclyn Arbuckle. The new Daddy will be an old German and the part is said to be admirably suited to Mann's talents.

The show will open in Stamford on February 19, playing a matinee and evening performance in that town. It will then be brought to the Bronx Opera House for a week, then to Detroit, Pittsburgh, Cleveland and Chicago where it will most likely open at the Central Theatre.

MALE PATTI IN REVUE

WOOSTER, Ohio, Feb. 7.—The Stuart-Lawrence Beauty Review opened at the Grand Opera House today, and will tour the big picture houses throughout Ohio and Michigan. Three-day and week stands will be played. The revue features the original Stuart, known as the Male Patti, who has just completed a European tour. Mr. Stuart at one time was under the Klaw and Erlanger management, appearing in the extravaganza "1492." Miss Ray Lawrence is also with the revue. A beauty chorus predominates.

THE PALACE TAKEN OVER

LONDON, Eng., Feb. 12.—The final arrangements for the conversion of the Palace into a cinema theatre, have been completed with the incorporation of a \$1,250,000 to operate the theatre. C. B. Cochran and Sol. Levy are the joint managing directors. Shares of stock are to be sold at \$25 each. The company is to be known as The London Palace Ltd.

GOLDEN PREPARING ANOTHER

"Happy New Year," a comedy by Hale Hamilton and Viola Brothers Shore, will be the next production of John Golden. The producer has begun the details of the new piece which will open in Atlantic City the last week in March and be brought immediately to New York.

SIX "SPECS" ARRAIGNED

Six theatre ticket speculators were arraigned before Judge Thompson in the Federal District Court last Friday charged with violating the Internal Revenue Act, which requires that all theatre tickets sold at places other than the box offices to bear the name of the seller and the price of the sale. The defendants, consisting of the Tyson Company, New York Theatre Library, National Theatre Ticket Company, Premier Ticket Agency, Sussman's Theatre Ticket Office, and Leo Newman, pleaded not guilty. The case was set over for one week, the defendants receiving permission to change the plea or file demurrers.

BUDAPEST ZOO DEPLETED

BUDAPEST, Austria-Hungary, Feb. 11.—The Zoological Gardens here, which in prewar days rivaled the famous Hagenbeck Zoo in Hamburg as a training grounds for circus and show animals, has been depleted by the death of eighty percent of the animals due to starvation. Only the monkeys seem able to survive on the generosity of visitors.

RINGLING SELLS RAILROAD

DAYTON, Ohio, Feb. 12.—John Ringling, the circus man, has sold the Dayton, Toledo & Chicago Railway Company to a group of capitalists headed by W. H. Ogborn of Chicago. The latter becomes president of the road, which runs from Dayton to Delphos, Ohio.

MACK TO TRY SHAKESPEARE

Beginning with Monday, February 21, Willard Mack will appear in a series of special matinees at the Lexington Theatre, presenting Shakespeare. He will continue in the meantime at the Greenwich Village Theatre with "Near Santa Barbara."

NEW PLAY FOR THE GARRICK

"Mr. Pim Passes By," a comedy by A. A. Milne, comes to the Garrick Theatre on Monday, February 28. This is the fourth production put out by the Theatre Guild.

ACTRESS FOILS ROBBERS

MIAMI, Fla., Feb. 11.—Olga Worth, leading lady of a stock company playing here, prevented the box office of the Park Theatre from being robbed of a large sum of money last night. In this week's show Miss Worth does not appear in the first act. As she was about to enter the theatre for the evening performance, she heard the treasurer in the box office scream, and an instant later a man dashed into the lobby with both hands full of money. Miss Worth, with due presence of mind, pushed a huge frame in front of the fleeing thief, causing him to fall. By this time an officer had arrived, who took the man in charge. At the station house he was searched and about \$1,000 was found on his person. Manager Leach of the Park Theatre presented the player with \$100 in recognition of her valor. After the performance last Sunday night, Mr. and Mrs. Geo. Whitener entertained the actress and toasted her for her bravery. Miss Worth is connected with the Gene Lewis-Olga Worth Players.

THORNTON A REAL ACTOR

James Thornton, veteran vaudeville actor, appeared in the West Side Court during the latter part of the week, charging that his apartment at 130 West 47th street, had been entered by Leon Curley and Charles Adcock, and that after a chase of several blocks the alleged burglars were caught and arrested. Thornton charges that jewelry worth several hundred dollars was taken. Each of the men was held in \$10,000 bail.

During his testimony Thornton gave his occupation as "an alleged actor."

"You're not an alleged actor," said the Court, "you're one of the best we've had. I enjoyed your performances twenty-five years ago."

When Assistant District Attorney Louis Gibbs showed Mr. Thornton a pair of cuff buttons and said: "Do you identify these buttons as being yours?"

Thornton replied: "Yes, if you can call them that. I bought those in Glens Falls twenty years ago for 10 cents and they're better than some of the best sold now."

DANCERS SEIZED IN RAID

Morris Kaplonis, a magician, Ada Burt, a singer, Awanda Treteteau, entertainer, and Sylvia Wayne were discharged by Magistrate Nolan in the Essex Market Court last Saturday, where they were arraigned on a disorderly conduct charge following their arrest by the police in a raid on a smoker of the Majestic Social Club in Odd Fellows Hall, 98 Forsyth Street, the night before. Several hundred auditors at the performance were also dismissed. Sophie Trimmer, a dancer, was held in \$500 bail for a hearing this week, the police objecting to her demonstration of a new dance gyration, styled the "Hunky Dory Woof Woof," and to the bead costume in which she depicted it.

CAMERA MIND GIRL DOES PLAY

Gay McLaren, the girl with the camera mind, played a return engagement at the Belmont Theatre last Tuesday (Feb. 19) afternoon. Through the courtesy of A. H. Woods, she played all the important characters in "Friendly Enemies." Her previous appearance at this house on Jan. 30 played capacity and this made the return engagement possible. She leaves for the Pacific Coast in a day or two.

LOSES \$4,000 BAR PIN

Mrs. Nat Carr, sister-in-law of Alexander Carr, the actor, while dining at the Cafe de Paris last Saturday night, lost a platinum bar pin valued at \$4,000. She reported her loss to the police of the West Forty-seventh street station. The pin had a marquis diamond in the centre, two large diamonds on each side, encircled by eighteen smaller stones.

"MECCA" PLAYS TO \$48,000

CHICAGO, Ill., Feb. 14.—"Mecca," playing the Auditorium Theatre, is reported to have played to \$48,000 last week. The show should do a gross business on its entire stay here that should amount around \$400,000.

PRICE SUES FILM CO.

George Price, the comedian, has brought suit for \$20,000 against the R. C. P. Smith Syndicate of Los Angeles, charging breach of contract, through his attorneys, Lieberman and Siegel. Price claims that a year ago the Smith Syndicate, which is the firm that placed Lila Lee, Price's former vaudeville partner, in films, had given him a contract for one year, to start in June, 1920, to feature him in two-reel films, with an option for another year. This contract Price alleges he accepted, but the Smith company has not lived up to its bargain. He claims that he has not been featured or done any work at all in any production, and that the Syndicate owes him the salary according to contract.

In the answer filed by Robert Spear, lawyer for the Smith Syndicate, it is alleged that Price notified the company during the months of April, 1920, that he was desirous of cancelling the contract. This the Syndicate consented to, and the cancellation was put into effect. It is also alleged in the answer that Price had no intention of fulfilling the contract, as he had contracted to appear as a performer with other theatrical concerns.

ANOTHER BACON CONTROVERSY

LONDON, Eng., Feb. 12.—Publication in a recent issue of the London Times, of a Berlin dispatch reporting a meeting of Shakespearian students, of the assertions of Frau von Kunow that Francis Bacon was the son of Queen Elizabeth and the Earl of Leicester has opened another angle of the age-long Shakespeare-Bacon controversy. Frank von Kunow claims to have her information from records which have been secretly hidden in the London Records office. She Times also prints a statement from the Records office to the effect that no such document as is claimed by Frau von Kunow exists, and that he could not have gotten her information at first hand as she was not a holder of a students card, according to their lists of 1911 to date.

THURSTON GETTING BIG MONEY

That Wheeling, W. Va., is holding up exceptionally well in point of amusements is demonstrated by the fact that Howard Thurston (magician) during the week of January 31 grossed close to \$9,000, with \$1.50 as the top. At the Saturday matinee performance 500 were turned away. The Court Theatre has done a splendid business since the beginning of the year, playing "Shavings"; William Collier, "Take It From Me"; David Warfield, Charlotte Greenwood, "Pitter Patter" and other attractions. "Mary" will play a return engagement March 21 and 22.

DRASTIC INDIANA MOVIE LAW

CHICAGO, Ill., Feb. 14.—Exhibition of motion pictures on Sunday, in Indiana, would be punishable by a fine of \$250 to \$500, by the terms of a bill introduced, by consent, in the house by representative Johnson, of Morgan County. Indiana's majority of cities does not permit theatrical amusements of any kind and it has caused no end of worry to the bookers who supply the Indiana theatres from this city. Acts being booked now play a six-day engagement and receive seven days' pay.

DIVORCE ACTION DISMISSED

An action for absolute divorce brought by Miriam Folger against her husband, H. Stanley Gilbert, hosiery buyer, was dismissed by Supreme Court Justice Delehanty last week. After several of the actresses' friends had testified in her behalf, Gilbert entered the courtroom, saying that he came just to testify that he had been properly served with the complaint.

"FROLICS" IN REHEARSAL

CHICAGO, Ill., Feb. 14.—"Frolics of the Day," a new Will J. Harris production, containing twelve people, is now in rehearsal and will shortly be seen over the Western Vaudeville Managers' Association houses. Harris is presently engaged in writing an entirely new revue for the States Restaurant cabaret.

FEUD OF MUSICIANS UNION IS CARRIED INTO THE COURTS

Expelled Directors Obtain Temporary Injunction from Justice Ford Restraining Weber, Gamble and Finkelstein from Interfering with Their Rights as Members

The feud that has been raging for some time in the ranks of the Musical Mutual Protective Union of New York reached the courts this week when Jos. N. Weber, president of the American Federation of Musicians; Thomas F. Gamble, his assistant, and Sam F. Finkelstein, president of Musical Mutual Protective Union, were temporarily enjoined from interfering with the rights as members of the union of the eight directors of the board, who were arrested on February 4 when attempting to enter the meeting hall at 210 East 86th street. The temporary injunction, which was granted by Justice Ford, also restrains Finkelstein from performing his duties as president of the local.

The motion to continue the injunction was heard by Justice Bijur in the Supreme Court on Monday, but no decision was rendered, attorneys for both sides being instructed to present memorandums of the case on Wednesday.

These eight men were expelled from the union by President Weber when they refused to acknowledge the stay of judgment which he had granted to Finkelstein when the latter was suspended from office by the board of directors. In their petition for the injunction the eight men—Arthur Kunze, H. Donnelly, F. J. Etzel, A. Sonkin, Angelo Matero, who is the vice-president; Harry Rosenthal, Leo Shapiro and A. G. Sharpe—claim that their ejection from the meeting was the result of a conspiracy on the

part of the defendants to avoid the trial of Finkelstein on the charges which they had brought against him. According to them, Finkelstein was suspended when, at the board meeting on January 25, he refused to submit to the board the motion to retain Jos. J. Schwebel as counsel.

Mr. Weber, in his answer to the charges, alleges that these eight men are members of a secret organization called the Quorum Club, the members of which are under oath to act in all union matters as a unit. He states that he was appealed to by several hundred members of the union against the activities of this club, which attempts to control the affairs of the local. The head of the Quorum Club, he alleges, is a man who was expelled from the union on the charge of making false statements in his application for membership. Weber alleges he was one of those who attempted to force a strike of musicians in the theatres of New York during June, 1920, although an order had been issued by the Federation saying that the matter could be adjusted amicably, and which later was settled without a strike.

According to J. J. Schwebel, attorney for the eight members, the court's decision will probably hinge on the question of whether or not a member of the local union is a direct member of the Federation, and as such subject to any rulings that the Federation may hand down.

The outcome is being eagerly awaited.

JIMMIE HUSSEY BANKRUPT

Jimmie Hussey, the actor producer, filed a petition of bankruptcy in the United States District Court last week through his attorneys, H. J. and F. E. Goldsmith. Hussey's liabilities, according to the petition, are \$11,700, of which \$3,500 is for salaries due former members of his "Tattle-Tales" company. Four of his creditors, who have been granted judgments are Rose Leroy and Gladys Stockton, \$65.20 each for salaries, and Archie Gottler and Howard Johnson, \$736 each for services.

Hussey's only assets, in the shape of scenery, scenic equipments and effects are in the studio of H. Robert Law, 502 West Thirty-eighth street, who is the holder of a note of his for \$1292.

"NICE PEOPLE" OPENING DELAYED

The opening date of "Nice People," at the new Klaw Theatre, now being built, has been changed from Monday, Feb. 21 to Thursday, Feb. 24. This is due to the fact that the house will not be completely ready before then.

"Nice People" is by Rachael Crothers, and is being produced by Sam Harris, Francine Laramore, Fred Perry, Robert Ames, Hugh Huntley, Merle Madden and Tallulah Bankhead are in the cast.

ORIOLE THEATRE SAFE ROBBED

CHICAGO, Ill., Feb. 14.—The safe of the Oriole Theatre was blown on Friday night and \$1,200 in currency was taken by the safe blowers. This is the fifteenth theatre safe that has been robbed this year. None of the other theatre robberies has been cleared up and theatre managers are clamoring for protection. They are about to form an organization that will arrange to protect theatres from robbers and safe blowers.

GARRISON DIES IN HOSPITAL

Paul Revere Garrison, the eighteen-year-old prisoner, who was convicted of having defrauded a woman by representing himself as the manager of Keith's Palace Theatre, died in Bellevue Hospital on Monday. He was ill with pneumonia. He was convicted of petty larceny on January 27.

FILM SHOWS COST A LEGACY

BOSTON, Feb. 12.—Instead of getting the bulk of the big fortune of the late Marcus S. Ayer, as they had confidently expected to, the members of the First Spiritual Temple on Exeter Street will not get a cent. This they learned when the will of Mr. Ayer was read with its codicil. Mr. Ayer, who founded the Temple, had intended to leave the larger part of his estate to the society and had had the will written to that effect, but when the directors of the Temple leased the major part of the building for a moving picture house, Mr. Ayer quietly added a codicil to the will giving all the income of his estate to his widow, Mrs. Hattie M. Ayer, except \$400, which goes to his mother.

The will was made in 1905 and the codicil to it on January 21, 1921. In the will proper Mr. Ayer left his property to the trustees of the First Spiritual Temple and his widow was to receive \$1,600 annually and his mother \$400 annually. The trustees were to invest the trust fund and use the income, except the amounts stated, for the upkeep of the building, which was to be used for worship by the Spiritual Fraternity.

He explicitly provided that the building was not to be used for gain. The trustees were to use the income to the end that the "works begun and fostered by me during my natural life: the upbuilding of the society known as the Spiritual Fraternity, and in furtherance of the objects for which said society is established—the promulgation of spiritual truth, liberty of thought and enlightenment of intellect—shall not fail."

Some years ago, but after the will was made, the major part of the building was converted into a moving picture house, taking the name of the Exeter Theatre, and catering to the better class of movie patrons. It was opened with a grand display of dress suits and fashionable gowns and has prospered from the first, drawing its main patronage from the swell Back Bay district of the city.

SAMUELS RETURNS ON MARCH 1ST

I. I. Samuels, who has been absent from the Keith office since November 15, will return to the office on March 1.

MILLER OPENS BUILDING

The New I. Miller Building and Shop, at Fifth avenue and 46th street, New York, were opened with an informal reception and dance on Monday evening, February 14. It is an eleven-story structure, and I. Miller & Sons, Inc., will use the main and mezzanine floors as salesrooms. These are elaborately furnished with comfortable settees, are handsomely decorated and show novelty in style of display.

The children's shoe department is located in the basement and is finished in white enamel, with an ingenious arrangement of swings and chairs, and a display of baby shoes surrounded by all kinds of toys in show cases. The "Millerkin" sales girls and nurses will look after the juvenile customers.

The third floor will be used by the private and general offices for the firm.

A large crowd was entertained by I. Miller, his family and attaches, at the opening, and congratulations on the splendid establishment were showered upon the enterprising firm. A fine orchestra furnished the promenade and dance music, and refreshments were served in profusion.

TICKET TAX MAY BE ELIMINATED

WASHINGTON, D. C., Feb. 14.—That the 10 per cent tax on theatre and amusement tickets ought to be eliminated is the general opinion here among the Congressmen who will be responsible for the new tax laws. A number of Congressmen and Senators have expressed themselves in favor of the elimination of all annoying taxes, among which they include the revenue on movie tickets and those of the legitimate stage. There is a marked disposition to consider the tax on theatre tickets a strictly temporary measure which was put into effect to supply revenue during an abnormal period when the theatre was considered more or less of an unnecessary luxury.

Chairman Fordney (Mich.) of the Ways and Means Committee regards the present tax on theatre tickets as one of the products of the war; he believes that Congress ought to eliminate it providing that the Government can raise sufficient revenue for its needs from other sources.

EMPIRE'S FUTURE IN DOUBT

SYRACUSE, Feb. 14.—The Empire Theatre will probably play stock after March 20, as the Empire Theatre Company will relinquish its operating control on that date. The operating company, which was formed ten years ago by A. E. Erlanger and the late Martin E. Wolff, of Rochester, offered to continue the K. & E. policy until May 1, but the plan was not accepted.

Several conflicting rumors are current concerning the future policy at the theatre. One is that Marc Klaw, in conjunction with Jesse Lasky, will present plays and moving pictures. It is said that the recently formed combination of Sam Harris, the Selwyns and A. H. Woods and other producers will supply the attractions should Marc Klaw get control of the house.

David Warfield in "The Return of Peter Grimm," will be the final offering under the old control.

BIG ALIMONY FOR MRS. CARROLL

Mrs. Estelle Carroll, wife of Harry Carroll, the song writer, was granted alimony of \$200 per week and \$1,000 counsel fees by Justice Bijur in the Supreme Court on Monday. In her suit for separation, which was brought through Nathan Burkan, Mrs. Carroll claimed that her husband's income amounted to about \$100,000 a year. The Carrolls were married in June, 1914, and have two children, who were placed in Mrs. Carroll's custody.

MAY HOLD "WARRIOR'S WEEK"

LONDON, Feb. 10.—Instead of a "Warrior's Day" which is scheduled for March 31 in the theatres, as a means of assisting Lord Haig's appeal for ex-service men, a "Warrior's Week" may be held. Such a change has been widely suggested, it being felt that it would obviate any risk of engagements clashing, and would make it possible for those finding March 31 an inconvenient date to select a date on which the maximum return might be expected.

BLAMES FILMS FOR BLUE LAW

Declaring that "motion picture and other amusement interests" were the real instigators of the "Sunday Blue Law" agitation, the Lord's Day Alliance last week issued a lengthy statement in which it denied that it was in any way responsible for the introduction of the various measures regulating the conduct of citizens on the Sabbath, and placing the entire blame for the recent upheaval caused by this so-called attempt at a "Blue Sunday" upon the shoulders of the "motion pictures, other amusement and commercialized sporting interests."

The statement speaks of a news despatch published as emanating from Washington on November 22, in which is detailed the joining of the Lord's Day Alliance and several other national reform organizations in a movement to bring back the "blue laws" and Puritan Sunday, and in which it was stated that an amendment to the Constitution had been planned to prevent the movement of trains, mail, newspapers, etc., on Sundays, and labels it a deliberate lie. It further goes on to state that it had no interest in the propagation of any such laws, and that the interests above named, which it claims are hostile to the proper observance of the Sabbath, in their efforts to commercialize the entire week, have raised the issue in order to be able to prop up legislation favoring the operation of their enterprises on the Sabbath.

The pamphlet issued by the Alliance further goes on to denounce the attempts to fix the blame for the "blue law" movement upon its shoulders, as a movement fostered by motion picture and theatrical interests, which it claims are controlled by "sordid, soulless, Godless worldlings," and to denounce the "amusement" enterprises, and those associated with them roundly. It then goes on to show how it has been successful in fighting the attempts of these interests to disrupt the Sabbath, and generally "patting itself" upon the back for the good work it has done. Up to the present moment motion picture and theatrical interests have issued no reply to this statement of the Alliance.

SEABURY DOES MOVIE STUNT

SAN FRANCISCO, Cal., Feb. 15.—William Seabury and his Dancing Girls, playing the Orpheum Circuit, took a trip to Golden Gate Park the other morning and secured permission to use the Japanese tea garden for the purpose of making moving pictures of his vaudeville act. The girls danced to the music of a guitar played by Joe Richman, the act's pianist. Seabury directed their movements as they danced back and forth on the walks, and ran in and out among the trees and shrubbery, attired in their stage costumes. The girls were Rose Stone, Beth Cannon, Betty Braun, Juva Marconi and the Hope Sisters. The object of making the films is to use them in advance of the act, instead of using slides.

CENSOR "APHRODITE" POSTERS

MONTREAL, Feb. 12.—The Posters of "Aphrodite," which opens at His Majesty's Theatre here on Monday, were today censored by the Board of Censors of Montreal. The method of censoring employed was to cover up the silhouette figures advertised, leaving nothing for the public to gaze on but the feet and the top of the head.

GILCRIST SUES FOR DIVORCE

CHICAGO, Ill., Feb. 7.—Lawrence C. Gilcrist, well known actor, is suing his wife, May Charlotte Gilcrist, for divorce. The case has been occupying the local divorce courts for the past week. Mrs. Gilcrist is charged with being too friendly with Carl Rugge, a well-known artist.

AGENTS' LICENSES GRANTED

LONDON, Feb. 10.—The Public Control Committee of the London County Council has granted the following variety agencies licenses: Walter Cope's Agency, for theatrical, variety and film artists; Archie Selinger, trading as Archie Pitt's Agency; Edwin M. Briggs, for theatrical artists; Louis Bosac and Walter Fellner, for variety and cinema artists.

WILL PASS BILLS THIS WEEK TO LICENSE TICKET AGENCIES

Three Measures Seeking to Regulate Sale of Theatre Tickets Pending in Albany—Passage Practically Assured—Charge on Tickets by Agencies to Be Limited—Overcharging

ALBANY, N. Y., Feb. 14.—Three different measures aiming to regulate and license the selling of theatre tickets by agencies are now pending before the State Legislature. They are known as the "Smith-Walton" bill, two separate bills combined, and the "Meyer-Rayner" bill. The first of these aims for the licensing of all theatre ticket agencies, placing the license fee at \$100, and the overcharge permissible under the law at 50 cents. Charging more than the prescribed amount is to be a misdemeanor, punishable by a fine or imprisonment, or both, according to the discretion of the courts.

The second of these bills is intended for operation in New York only, and gives the local Board of Aldermen the right to license agencies or other persons offering for sale tickets of admission to "any performance or exhibition in any theatre, concert hall, place of amusement or common show." An amendment to the Smith-Walton bills has been proposed making the license fee \$100 for an agency, and \$100 or part thereof for each additional branch or agency.

The first really big effort to regulate the selling of theatre tickets by people other than those employed in the box offices was made last year, when a bill for that purpose was introduced to the Legislature and defeated. Subsequently several attempts at regulation were made in New York, and

the authorities were successful in driving the speculators off the street and forcing them to sell within the confines of a building on "their own premises." The police enforced this ruling by making it a misdemeanor to sell on the streets on the grounds that people so doing were blocking traffic.

The interest of theatrical people in the bills centres largely around the attempts of the speculators to defeat the passage of such bills as would regulate the selling of tickets and prohibit them from reaping the vast profits which they have been gathering, and which, it is charged, they have shared with the management of the theatres. It was long ago alleged, and in several cases proven, that ticket office men and speculators were working hand in hand. It is common rumor here that the theatre interests are attempting to drive the small speculators out of business in favor of the larger agencies, from whom it is alleged they have been receiving large sums as their share of the additional profit on theatre tickets. The passage of these bills is practically assured this week, and should they fail to pass, additional bills will be introduced to regulate this trade. Their passage would mean the elimination of one of the greatest evils of the theatrical industry, the preying upon the public by profiteers not connected with the industry.

MARSH CASE DECISION IN APRIL

CHICAGO, Ill., Feb. 11.—Peggy Marsh's suit against the Marshall Field Estate to compel the recognition of her son as an heir to part of the estate of the late Henry Field, came before the State Supreme Court today for argument. In behalf of the estate, it was pointed out that Marshall Field left his estate to his children and their heirs, and that Henry Anthony Marsh, being an illegitimate son of the deceased Henry Field, and in no sense an heir of the elder Field, was not entitled to a share in any part of the valuable assets. Peggy Marsh was recently married to Albert Johnson, of Cleveland, a soldier whom she had met on the other side. Mr. Johnson is related to Tom Johnson, former mayor of Cleveland, Ohio. The point of law as it will be defined by the State Supreme Court will be decided next April, the question having been taken under advisement.

FEARS FOR 1926 EXPOSITION

PHILADELPHIA, Feb. 12.—The exposition which is scheduled to be held here in 1926 is doomed for failure according to Albert Kelsey, architect, unless the United States assumes some sort of world leadership, which will be to Europe's advantage. In an address at the Sketch Club last night Kelsey said that unless such leadership was assumed Europe would be too poor and too engrossed with her own affairs to participate in the exposition. He also said that a master diplomat was necessary to create an international exhibition and suggested that Herbert Hoover was the man to be appointed executive secretary.

HELD ON LARCENY CHARGE

Otto Peck, manager of the La Fontaine motion picture school, 242 West 49th street, was put under \$1,000 bail in the West Side Court last week, and held for trial in the General Sessions Court on a charge of larceny.

The charge was brought by Mrs. Gesilla Sternier, of 752 Boulevard, Astoria, L. I., who, together with Miss Irene Teich, of 73 West 88th street, and Miss Bertha Herry, testified she had given money to Peck for instruction in motion picture acting, and had taken part in a photoplay which had never been released.

CHARGES HE IS A LOTHARIO

CHICAGO, Ill., Feb. 14.—Charges that her husband, William Preston, member of the Chicago realty board and an official of the W. D. Kerfoot Company, with offices at 58 West Washington street, is an alleged Lothario and maintains two actresses, who are sisters, in a cottage in Austin, were made by Mrs. Georgianna Preston, in a divorce suit filed in Waupaca this week.

Margaret and Kathryn Hollins are the two actresses named in the bill.

Mrs. Preston's petition asserts that she owns a share in the Austin property and prays the court to eject the sisters from it.

In another part of the proceedings Mrs. Preston related that her husband claimed the actresses had bought the Austin house and had paid down \$1,000 of the purchase price. She asks an award of her share of this money.

The actresses are a well known sister team and are popular hereabouts, under the professional name of The Hollin Sisters.

SAYS MGRS. FAVOR EQUITY SHOP

John Emerson, president of the Actors' Equity Association, characterizes the resolution in which the Producing Managers' Association went on record as being unanimously opposed to the proposed establishment of the Equity Shop, as a guarantee "of the faith pledged to the Fidelity League, when they started that organization in August, 1919, as an instrument with which they hoped to break the actors' strike."

In a statement made early this week, Mr. Emerson denies the managers' charge that Equity is seeking to prevent actors of independent views from earning their living on the stage, reiterating his contention that producers could choose either complete Equity or non-Equity casts; he further points out that there are comparatively few actors who are not members of the A. E. A., with the strong probability that there will be many more by the time the Equity Shop becomes effective, providing, of course, that the present ballot results in a decision in favor of the proposed measure.

Replying to the assertion of the P. M. A. that the unanimous vote in favor of the resolution condemning the Equity Shop proves conclusively that none of the more prominent managers are willing to accept the measure, Mr. Emerson stated that there are a number of managers who have expressed themselves in favor of the Equity Shop, but that he cannot make their names public as these expressions are strictly confidential. He is quite certain, he said, that the P. M. A. will not challenge this statement.

HARRIS ANSWERS EMERSON

William Harris, Jr., chairman of the committee of the Producing Managers' Association, answered on Monday the statement made by John Emerson, president of the Actors' Equity Association, that the latter organization could not operate successfully without the proposed Equity Shop.

Mr. Harris said: "The Producing Managers' Association wishes to point out that it is definitely pledged in accordance with the agreement of September 6, 1919, to arbitrate any and all claims that the Actors' Equity Association desires to bring before it; that more than 200 cases have been already adjusted; and that there is, to the best of our knowledge, no outstanding grievance or dispute.

"In the words of Frank Gillmore, secretary of the Actors' Equity Association, the present arbitration committee have proven 90 per cent. efficient. In all cases the decisions of this committee have been arrived at promptly and without recourse to a third party arbiter. The Producing Managers' Association therefore challenges Mr. Emerson to explain the imperative necessity for closed shop."

ACTRESS IN MANN ACT CASE

TRENTON, N. J., Feb. 14.—Two men convicted of bringing Anna Cortland, said to be known on the stage as Anita Rond, from New York to New Jersey for immoral purposes, were sentenced today by Federal Judge Joseph L. Bodine. They are Charles Valentine and Patsy Ross, both of Nyack, N. Y., both of whom pleaded guilty recently to violation of the Mann White Slave Act. Valentine was sentenced to six months in the Mercer County Workhouse, and Ross, alleged to have been a previous offender, was sentenced to the Federal Prison in Atlanta for three years.

GOLDIE COLLINS

The front page of this issue carries the picture of Goldie Collins of "The Little Cottage" company. Her graceful dancing, coupled with personal charm and magnetism, has made her a big favorite with this act, in the Keith houses and on the Orpheum circuit.

"SONG BIRD" HERE IN FORTNIGHT

"The Song Bird," the new comedy with music by Frederick and Fanny Hatton, will be presented in New York in a fortnight by H. H. Frazee. Marguerite Sylvia, operatic prima donna, will appear in the leading role.

BOBBY BARRY

of the famous Barry Family. The biggest little comedian in burlesque. My fifth season under management of J. Herbert Mack, with MAIDS OF AMERICA, seasons 1916-17-18-19-20-21. Regards to Lydia, Emily, Clara and Billy.



VAUDEVILLE

TO BUILD FOUR NEW HOUSES IN SOUTH

HODKINS CIRCUIT REORGANIZED

LOS ANGELES, Cal., Feb. 14.—The Charles E. Hodkins Circuit of theatres through the southwest which have been booked through the Pantages office, and which were to have been discontinued on January 31, will continue to be booked as part of the Pantages Circuit, at least until the conclusion of this season. The houses are to be closed during the summer, and will not in all probability be reopened.

The reason for this is that San Antonio, Fort Worth, Muskogee, and Little Rock, now on the circuit, are to have new theatres built to replace the smaller houses at present playing Pantages vaudeville. This was decided upon when Alexander Pantages and Hodkins held a conference here last week following a trip over the circuit by Hodkins. Arrangements were made between Hughes and Weatherford of Dallas, Texas; Hodkins, Pantages, and N. L. Nathanson, of Canada, whereby new houses will be built in San Antonio and Fort Worth, Muskogee and Little Rock.

A corporation has been organized and incorporated in the State of Washington, at a capitalization of \$5,000,000, to operate the new houses under the name of the Pantages Southwestern Theatres Corporation.

The Hodkins Circuit bookings were found unsuitable during January, last, and it was decided to drop them after the 31st of the month.

This left a jump of two weeks open between Denver and New Orleans. By continuing the bookings performers are given two weeks extra work, and the jump easily broken for them. The saving of time thus affected is three weeks, for if the bookings had been discontinued performers would have lost the two weeks booking, and a week in making the jump.

BROWN DISCOVERS TALENT

Tom Brown discovered that Edison and Capel, two boys with the Boston Symphony Orchestra, could do a good vaudeville act and arranged one for them.

Immediate booking was secured for the musical act on the Keith time, the act playing Keith's Boston this week with time to follow.

Prior to their initial appearance in Boston, neither had ever been on a vaudeville stage before.

DOSS ACT ON ORPHEUM JR. TIME

Billy Doss has opened in a new act entitled the "Billy Doss Revue" and is playing the Junior Orpheum houses. Mr. Doss formerly appeared in "On the Mississippi," playing the Keith time for 38 weeks. In the act are Eddie Heffernan, the Dancing Baldwins and Lew Leondar. The act opens in the East during the latter part of spring.

HALL BOOKED IN LINCOLN SKETCH

"A Man of the People," with Howard Hall appearing as Abraham Lincoln, will play the Proctor vaudeville houses during the week of February 21. This is a tabloid version of Thomas Dixon's drama, which played at the Bijou Theatre, New York, for a few performances.

GIVES DINNER TO ARTISTS

A dinner party was given to Ella Shields, Frank Van Hoven, Laddie Cliff and Sidney Olcott at the N. V. A. on Thursday evening by Bert Levy. The affair was held as a "home-coming celebration."

NEW ACTS

"Husband No. 4," written and produced by Scibilia-Brooks with Max Stamm, Clarence Rock, Dollie Manuel, Nellie DeGrase, Jerry DeLere, opens Feb. 7th, on United time.

Ada Jaffee, formerly with James B. Carson "To Be or Not To Be" act, is rehearsing a new act, "Ups and Downs," written by her son, Sam Jaffee, in collaboration with Hockey & Green, Kate Morgan, who last appeared under the Moroso management, will be in the cast also.

Billy Link and Dorothy Phillips will do a new comedy and singing act called "Echo Valley."

Frank Farnum, last with "Vie" Quinn, will appear with Ruth Hale in a song and dance offering, with Murray Rubens at the piano.

"Twas Ever Thus" is the title of a new sketch to be done by Tom Hoir, Isolda Illion, Lew Bartells and Grace Woods. It's a farce comedy by Ida Erlich.

"Buddy" Walker, formerly a vaudeville single; "Buddy" Cooper, formerly with William Seabury, will do a new act called "Two Buddies."

Jean Chase and Howard Chase have given up their "Peggy" sketch and are rehearsing a new act called "Love, Marriage and Divorce," by Howard Chase.

Manny Koler, Irene Chesleigh and Louise Arthur are in a new act entitled "Margie," produced by Harry Sauber, now in rehearsal.

Leon Stanton, who has been playing his Civil War veteran sketch for the past fifteen months, is preparing a new act.

Albert Markwell has accepted a new monologue which Allan Spencer Tenney has written for him.

Elliot Best and Company will open at Proctor's Fifty-eighth Street Theatre this week in a new musical offering. Four girls will be seen with Elliot.

Saxon and Doll will open next week in a new talking act produced by Wolf and Jarrett.

Joe Lanigan and Rose Haney are offering a new comedy act in one entitled "My Divorce."

Marguerite Harvey, last seen with "Rainbow Girl" and "Tick Tack Toe," is preparing a new act with five boys.

Roseta Mantilla and Ethel Tiers in a new comedy act.

N. V. C. OPENS BUFFALO OFFICE

The National Vaudeville Circuit, Inc., of which Ray Leason is president, has opened a Buffalo office at 485 Main Street.

Clyde Griffith, formerly with the Walter Plimmer agency, is general manager and Jack Birman, formerly of the same office, is booking manager. Through the Buffalo office the following theatres are being booked: Grand Theatre, St. Catharine's, Ont.; Queen's Theatre, Niagara Falls; Star Theatre, Tonawanda, N. Y.; Empire Theatre, Buffalo; Temple, Buffalo; Broadway, Buffalo; Opera House, Newark, N. Y.

BERT LAMONT IS DEAD

Bert LaMont, "The Cowboy Minstrel," a well known producer and agent of vaudeville acts, died Sunday, February 13, at his home in Kansas City after a lingering illness brought on by the rigor of his studies while in Europe. Sam Aste, who has been handling the business for LaMont for the past year, will assume complete charge of his affairs.

JR. ORPHEUM TO COST \$100,000

SAN FRANCISCO, Cal., Feb. 15.—Plans have been filed for the construction of the Junior Orpheum Theatre. The house will cost in the neighborhood of \$700,000, and will be one of the most completely appointed amusement houses on the Pacific Coast. A big crew of men is at work on the foundation of the building.

KEITH ISSUES LONG TERM CONTRACTS

THIRTEEN ACTS ALREADY SIGNED

The Keith office has entered into a policy of assuring the services of headline and feature acts by signing them to long-term contracts, three years, and an option for additional services being the length of the contracts.

This was announced from the Keith offices last week, and although several names were mentioned, confirmation was given to the names of only three, although it was asserted that thirteen acts have already been signed, while many more were being considered. The names of the acts already signed are: Belle Baker, The Creole Fashion Plate, Vaughan Comfort, and, according to report, the Wilton Sisters.

No limit has been set upon the number of acts that can be signed to these long-term contracts, and it is expected that the Keith people will gradually extend this policy to embrace all acts that are found acceptable for their theatres. Upon circulation of the reports of this policy last week it was common report along Broadway that the Keith offices were fortifying themselves against inroads upon their talent by outsiders. Nothing further could be learned regarding this, due to the reticence of the Keith officials.

PANTAGES PLANNING BIG THEATRE

BUFFALO, N. Y., Feb. 14.—The plans for the building of the new Pantages Theatre to be erected here by N. L. Nathanson, Canadian theatrical man, and associated with Pantages in several other theatre projects, have been altered, owing to the acquisition of new grounds which necessitated a rearrangement of the building plans, and consequently construction has been delayed until the plans are rearranged and refiled.

It is expected that within the next two weeks the final plans will have been perfected, and that construction upon this new house will begin immediately. The house is to be ready for a fall opening, and will, like all the other Pantages houses, be booked by Walter Keefe from New York. The completion of the new house will make a string of four Eastern-Canadian houses booked by Pantages, including Hamilton, Montreal, Toronto and Buffalo.

HOUSES PLAYING 35 ACTS WEEKLY

CHICAGO, Ill., Feb. 14.—Split-week vaudeville in Chicago's outlying districts, is a thing of the past. The family houses of this city completely did away with the three- and four-day splits, and are now offering five acts of vaudeville daily, offering an entirely new show each day. The houses are playing thirty-five acts during the week.

PRINCIPALS FLY HIGH

DETROIT, Mich., Feb. 14.—The principals of "Yes My Dear," a musical comedy act, featuring Nat "Chick" Haines, which opened last week on the Pantages time for a route of thirty-five weeks at Toronto, were carried from Toronto to Detroit by aeroplane, the transportation being paid by the Pantages office. The chorus had to go by train.

KEITHS TO HOLD CARNIVAL WEEK

SYRACUSE, Feb. 14.—Keith's theatre in this city will offer eleven vaudeville acts during "Carnival Week," February 21.

This is the largest number of acts ever presented before in this city.

GIVES AMATEURS CHANCE

The Pantages Circuit, at the instigation of Alexander Pantages, has instituted a new method of helping amateurs who are desirous of entering the theatrical profession. The plan has been in operation in Toronto, Can., for several weeks. Amateurs are given a week's work with the regular bill, and a report on them sent in to the booking office by the local manager, the same as on any other act. If satisfactory, the acts are given bookings over the time. Already three acts have been booked over the circuit by this method. They are: Arleen Jackson, Burton and Dyer, and Thomas and Mills. The plan is to be introduced over the entire circuit.

N. V. A. COMPLAINTS

The Dixie Four have complained against another act known as The Dixie Four, alleging that the latter act is infringing on not only their billing, but all their material as well.

Harry Holman complains that Walter Newman is infringing on the idea of his act, "Hard Boiled Hampton," in the act owned by Newman, called "Profiteering."

Charles Edmonds, owner of the act known as "The Haunted Violin," claims that Kublik and Vardo are infringing a bit of his act in using an electrical apparatus or equipment by which they reproduce the sound of a violin played backstage and heard in different parts of the house.

EMMA HAIG IN HOSPITAL

Emma Haig, who returned last week from a tour of the Orpheum Circuit, is in a local hospital where she will undergo an operation for the removal of tonsils this week.

She will reopen on the Keith time shortly with her new partner, Richard Keene, who worked with her on her recent tour. Keene was formerly known as Dick Dooly, when he appeared with Herman Berrons and the Ward Sisters.

JULIA DEAN TO DO PLAYLET

Joseph Hart has placed in rehearsal a new playlet called "Jess," written by Mrs. C. C. Cushing, which will feature Julia Dean, the legitimate actress, in a cast of five. The supporting cast will consist of Kernan Cripps, Paul McKeane, Nan DeVoe and Mary Werner. The act will open in vaudeville shortly.

FOX BARS "BLUE LAW" SONGS

A general order has been issued in all the Fox houses that hereafter any songs relating to the "Blue Laws," or the proposed Sunday restrictions, or any jokes, gags or other material that may touch upon these subjects, will not be permitted.

J. H. LUBIN RETURNING

J. H. Lubin, who is now visiting Paris and London, will sail for home on the Aquitania from England on March 15th. This will land him in New York on March 23d.

HELEN KELLER REOPENING

Helen Keller will return to vaudeville next week in the same act she showed at the Palace theatre last season. Miss Keller will open in Cleveland on February 21.

GILL GETS FORTY WEEKS

Charles Gill and Co. in "The Christmas Tree" have been given a route of forty weeks over the Pantages Circuit, beginning February 28 at Toronto.

ADLER SAILS FOR ENGLAND

Felix Adler sails for England today (Wednesday) on the Adriatic. Adler has a proposition to put on a revue in London.

VAUDEVILLE

PALACE

Howard's Spectacle, a well-staged dog and pony act, opened and went over better than most acts at this theatre in this spot. The man looked classy and clean cut, the girl was costumed beautifully and both ponies and dogs were out through their paces in a very worthy manner, making this an exceptional turn of its kind. Three curtains were taken to decided applause.

Edwin George did the unusual for a single man in the number two spot at the Palace, taking three good bows at the conclusion of his act after getting many hearty laughs at his witticisms. George is nearly a juggler, missing nearly all the tricks in a nonchalant manner that is very funny. He made a short speech of thanks.

"The Eyes of Buddha" has been reviewed in detail before; it is a sumptuously staged and lavishly costumed production of songs, dances and music interpolated in a narrative that is well written.

The style is not of the recent day jazz but more on the musical comedy order; it seemed slow, although artistic. The dances were put on well and the pedal efforts of Frank Masters and Ruth Hall are deserving of special comment for they nearly stopped the act in one spot.

The Innis Brothers went over well, getting laughs and especially registering with their dancing. The style of comedy is "hokum," some very old boys being pulled, but they laughed at them. After three bows, a speech was made explaining that it was their first appearance at the Palace and they were glad the audience had placed the stamp of approval on their act.

Gertrude Hoffman is an artiste, first, last and all the time. Her dancing is lithesome, airy, clever. "The Spirit of Victory" was a revelation in conception and execution. Miss Hoffman carrying a facial impression in a manner to make any film director, shouting "register" at the small end of a megaphone, flush with pride. Her imitations of Ann Pennington, Olga Petrova, Eddie Foy and Fannie Brice were accorded applause with the honors running to the first two. In the dance entitled "The White Peacock," in which a large tail was worn, which was lowered and raised mechanically, producing a very clever effect, the brass in the orchestra was most annoyingly discordant.

For a finish Miss Hoffman did the traps playing bit that she formerly employed and it sent her over strong. The changing in the stage dressing room before the audience kills the waits and is neatly accomplished. Several slides of various war melodies were thrown on the screen, one being Ireland, but the orchestra played "Over There"; the mistake was rectified later. After several bows, Miss Hoffman did an imitation of Leon Errol with a set and the assistance of a butler, doing nearly Errol's whole act; while the details of the business have been closely followed, we did not think this imitation as good as the others, not many laughs being heard. Miss Hoffman evidently did not think it as good, for when she made a bow, she put one hand in front of her face with her fingers spread wide apart and peeped through.

Bert Levy did his drawing but omitted the stories and the James Whitcombe Riley poem that he did last week at the Colonial, making instead a short speech of appeal for donations for the "kiddies" in Europe.

Nat Nazarro, Jr., mopped up from an applause standpoint on the whole show. Nat is a nifty dancer and that girl Viola May deserves a medal. She is a find. They followed a dancing act but went right to it and "cleaned up." Miss May is pretty, graceful, shapely and a wonderful dancer; the singer in the box received plenty of applause. Nazarro is developing into a clever, graceful performer with lots of personality, and the act is a crackerjack.

Billy Montgomery with Minnie Allen and George Kirby did a flop. See under "New Acts."

Resista closed the show. Reviewed in another column. H. W. M.

VAUDEVILLE BILLS

(Continued from Page 23)

ROYAL

Ralph Lohse and Nana Sterling opened a bill upon which they were anything but mere figureheads, as so many opening and closing acts these days are. The duo performs feats on the trapeze, lightened to a great extent by the drollery of Lohse. He appears in a plain business suit and manufactures a great deal of merriment through his efforts to manipulate an accordion while balanced on the trapeze. Some good lines effectively put over resulted in a number of laughs.

Johnny Jones and Marion Greenlee have a line of cross-fire, some of which is good and a great deal of which lacks punch. They represent two performers in the midst of a domestic tilt, the gags concerning their cruise on the matrimonial sea. Several songs talked over the footlights met with little response.

When it comes to creating giggles as well as guffaws, there are few comedy playlets which have little on Aaron Hoffman's "The Honeymoon," which is so capably handled by William L. Gibson and Regina Connelli. Any young bachelor determined to join the army of bachelors can get several good tips by watching Gibson settle once and for all who is going to be boss of his menage. This question he settles right after the rise of the barrier while he and his mate are ensconced in a small hotel in that mecca of honeymooners—Niagara Falls. The manner in which he does it results in a succession of laughs without a break for the running time of the piece. Miss Connelli proves just as delightful as a dependent little wife as she does as a high-handed domineering one.

Grace Nelson duplicated the hit she made at this house on her last appearance. Her rich soprano voice earned salvos of applause in a short program of songs. Her encore served to increase the plaudits and Miss Nelson was forced to take several bows. Earl Browne assisted at the piano.

Percy Bronson and Winnie Baldwin have plenty of opportunity to exhibit their singing, dancing and comedy wares in "Visions of 1921." An effective set is used, depicting a roof garden home in that period. Miss Baldwin is garbed in trousers, wears her hair in mannish fashion and otherwise carries herself as we are made to believe will the women fifty years from now. At that time, according to the piece, they hold the heavyweight boxing title as well as numerous other things. The men will be the underdogs, and Bronson shows just how they will conduct themselves.

The little piece has some good comedy lines, all capably handled by Bronson, while some songs and dances are also prominent in winning plaudits.

A novel surprise act is that offered by William Ebbs and a midget, so tiny that he could be used conveniently as a watch charm. A chap in a tuxedo enters with a small dummy for what is presumably a ventriloquial turn. The customary dialogue follows, after which Ebbs is removed from a small bag. Apparently he is also a dummy. That the audience is convinced of this fact was evidenced when the ventriloquist drained a glass of liquid while Ebbs rendered a song, this bit meeting with emphatic applause. Then the surprise, when the tiny fellow trots off the stage.

William and Gordon Dooley need little introduction and their act. "The Two Vagrants," gave them adequate opportunity to get laugh after laugh through their slapstick comedy. Arthur Hartley, Helen Patterson, William Foran and a sextette of maidens all prove capable assistants the while the two popular Dooleys show the various jobs they have tackled in vain.

Paul and Walter La Varre closed the show with a short equilibristic offering which held most of the auditors to the • Aerial De Groots, suffered thereby.

J. Mc.

HAMILTON

This is the eighth anniversary of the opening of this house, and undoubtedly due to the advertising of that fact business was very good on Monday afternoon. Gordon and Ford, and also the Three Dennis Girls, programmed, were out of the show, Yvette Rugel and Basil and Allen replacing them.

A snappy overture led off, and Loyal's Dogs followed the news reel. Two unusually clever bits toward the finish of the act, with the spring and the "dying" scene, won much applause for the turn at the close. Toque, the featured canine, deserves his billing, in accordance with the work done by him.

Sheldon and Dailey spread the usual "number two act" atmosphere, soon after they got started. One of the girls does the piano work, and also a bit with the ukelele, and the other does most of the singing. They're both attractive and have fairly good personality, but their work lacks spirit. It certainly did on Monday afternoon. The audience responded in the same manner, and applauded half-heartedly.

Diamond and Brennan offered the familiar routine which they have been playing in the smaller houses for some time, and found it slow going until the latter part of the act. It was Diamond's contortion and eccentric dance toward the latter part of the act that sent them off to a good hand. Miss Brennan is an attractive woman and does well with the material she has to work with.

Basil and Allen held the spot in which Gordon and Ford were programmed. They are a male team, one doing "wop" comedy and the other working "straight" as a recruiting sergeant. The comic does a fairly good character, but should make it better than "fairly good." The straight, also, has lots of room for improvement in his feeding of gags. The main trouble lies in the fact that the material is weak. It certainly isn't worth the spot they have on a big time bill.

Toto has put a new scene into his act, showing a miniature bedroom, with doll's furniture. The props are pretty, but would show better if the setting were boxed. This scene leads up to a feature contortion stunt by Toto, consisting of his doubling himself up to fit into the doll's bed. The rest of the act is the same as offered last season, with the small automobile entrance, the toe-dance burlesque and the Chocolate Soldier bits.

The laughs came weakly and slowly for a large part of Loney Haskell's monologue, but after his "applause" speech, they were easy for the rest of the act. Haskell would do well to avoid using gags that have so often been printed in the newspapers, regardless of their originality.

Yvette Rugel is somewhat stouter, and has bobbed her hair, but these are not the only changes in her since the reviewer heard her sing two years ago. She has corrected those few faults she formerly had, and is now a thorough artiste. Her pianist should be given a solo, for he shows ability in his accompanying.

Vera Gordon was accorded a big reception, and lived up to what was expected of her, getting both laughs and tears. Her supporting cast is good.

Duffy and Sweeney are doing even more hokum than last season and a much poorer quality. Hokum that contains some bits of cleverness can be appreciated, but when two performers talk of the nerve they have to do it, and incidentally, not doing it in the way that makes one admire their nerve—why, that's stretching it too far. They were the cause of a lot of walkouts, and the closing act, the • Aerial De Groots, suffered thereby.

G. J. H.

RIVERSIDE

Ollie Young and April opened the show with a very pleasing, light novelty turn entitled "Bubbleland," which served to introduce a very well arranged bill. The turn consists of a number of various tricks performed by them with bubbles. It is a pretty act, and interesting because seldom seen.

Bernard and Garry, in the rendition of a series of song numbers, holding second spot, took any number of bows to hearty applause and could have taken several encores had they wished, but evidently were unprepared to do so. The audience liked their work and was "with" them from start to finish. On Monday afternoon their clothes were marked with white spots which looked bad. They have good voices and harmonize nicely.

Julia Nash and C. H. O'Donnell, assisted by an elderly lady who is unbilled, offered another of their delightful sketches of domestic life from the pen of O'Donnell. The act is called "Almost Single," and treats with a scene, one of those home-like quarrels between a husband and a jealous wife. It is well acted, full of clever lines, and won laughs in large numbers throughout. Miss Nash was capital as the jealous wife and O'Donnell played the husband well. The "assistant" proved herself a very clever woman.

Jack Benny, with his intimate talk, violin, personality and good nature, had little trouble in registering a solid hit in the fourth position. He talks about himself, his family and acquaintances, and plays a few tunes upon his violin between stories. His style of delivery is easy and he is mindful in many ways of both Phil Baker and Ben Bernie, although we do not mean to imply that he copies either.

Dorothy Jardon, in spite of her absence from vaudeville, has not lost her hold upon her audience, and if Monday afternoon's performance is indicative of anything, is more popular than ever. She wore two changes of gown, the first a crimson creation, and the second a beautiful white creation. She offered four numbers as her regular routine and replied for an encore with a ballad she composed herself. Jerry Jarmigan efficiently officiated at the piano. Miss Jardon has a voice of quality and range, and deports herself in a dignity all her own. She is a great favorite here.

Following intermission, Ernie Ream, an Englishman who sings and plays the piano in the most approved foreign fashion, presented a pleasing little tidbit of songs and stories, accompanying himself at the piano. Ream should dispense with the "coat, hat and gloves" business, as to an American audience it contributes nothing toward enhancing the value of his act. Also we would suggest that in his "baby for me" number he lessen the number of choruses used. They grow tiresome. Registered a hit. Has a pleasing little offering.

"Bubbles," a beautiful girl act, with gorgeous settings, draperies and costuming, with "an idea," mind you, held the next spot. The act registered unusually well for a girl act. For fuller details see "New Acts."

Gordon and Ford, in the next to closing position, stopped the show. Gordon is a clever low comedian and Miss Ford is an excellent foil for him. She also possesses a good voice. They had the audience in one continual howl of laughter, putting each line over for a "wow." Gordon, it strikes us, should be able to dance still, and why he does not put in some of the footwork is beyond us.

Mang and Snyder in a strong man act closed the proceedings, by presenting a really novel turn. We say this because they have introduced a few new methods of doing their work, and some new tricks which we did not notice when last reviewed. The tights should be eliminated, as they bag after hard work and spoil the effectiveness of the act. They held them and did well.

S. K.

VAUDEVILLE

ALHAMBRA

A good house present on Monday night did justice to a very good layout of acts. The Reynolds, three in number, two of them girls, are opening this week. The girls wear very pretty gowns and show shapely limbs, but as far as singing or dancing ability is concerned, lack a lot. The eccentric dancing of the male Reynold contains the punch of the act—and is really the cause of its getting over. So we'll call the girls atmosphere and let it go at that.

They like the popular variety of music here, and Jess Libonati gave it to them in the style that they like it played, with the result that he had to take two encores before they'd let him off. With the ability Libonati possesses, there is only one reason that he is not playing better than number two spot, and that is simply because his routine is framed on the same lines as the majority of other xylophone acts in vaudeville. Libonati is easily as good a xylophone player as Señor Frisco, but the latter has staged his act in a showmanlike manner. Therefore he is getting lights and Libonati the "bimbo" spot. With something novel in which to present his act, Jess Libonati could hold down a spot in the best section of the bill and make 'em yell for more.

It is indeed unusual to see a vaudeville sketch that is entirely dramatic, consisting of an entire male cast, and perhaps that is one of the reasons that Charles L. Gill and Company, with "The Christmas Letter," have something in their favor at the outset. To add to that is the fact that the entire male cast, consisting of four, one of them a Jap, are all very capable actors, and read their lines effectively.

Duffy and Sweeney are doubling from the Hamilton and undoubtedly found this audience on Monday night a paradise to the one they played to at the Hamilton in the afternoon. Their "hoke" got a lot of laughs, and they went over well.

The Marmein Sisters and David Schooler closed the first half. The very novelty of the various numbers in this act makes it a welcome offering to vaudeville, even though it has been playing for a few seasons. The "Noah's Ark" number of the girls is particularly clever. Then there is also the important factor of the wonderful manner in which Schooler offers his piano work, his technique—not forgetting, incidentally, his personality.

Gill read the Hoover letter during intermission.

Margaret Young was preceded by the "Topics of the Day" and was given a nice reception on her entrance. She's a pleasing singer, and has a dandy way of delivering a number, has Margaret Young, and was the first to stop the show.

Jay Dillon and Betty Parker also left the audience with a desire to see more of them. The two make an attractive appearance, and their unbilled assistants, consisting of a youngster at the piano and a girl who lisps and plays violin, are likeable. The staging is good and the routine arranged with excellent taste.

It remained to Leo Carrillo to score the hit of the bill. The reviewer went into a little detail last week about Carrillo and there's no use repeating this week. Carrillo is just Carrillo, and as long as he retains that smile he'll always please.

The Marie Geni Troupe closed, the audience holding their seats nicely until the finish of the offering. G. J. H.

HARRY PILCER SUED

PARIS, Feb. 11.—Harry Pilcer, former partner of Gaby Deslys, is the defendant in a suit brought by the latter's mother, Mme. Caire, in Marseilles. The plaintiff seeks to prevent the execution of the actress' estate from paying Pilcer a sum, of which the interest is about \$2,000 a year, left him in her will. The grounds on which the suit is based have not been learned.

SHOW REVIEWS

COLONIAL

Valda, a graceful and clever dancer, opened and made quite a hit; she will be reviewed under "New Acts and Reappearances."

Frank Hurst followed, opening with a published number. An announced song about the town in which he was born preceded the rubric number from his act when seen before. Some talk followed, one of the jokes being about one silk merchant saying to another, "How's business?" and the other replying, "That's good; now I'll tell one." An English joke followed and then an Irish number was sung and got the best hand of the act, going over well. "It's Nobody's Fault But Your Own" was used for a concluding number, with a finale chorus against the "Blue Laws." Just went fair at the finish, the Irish number proving an anti-climax.

William Kent and Company followed, this being Kent's first try at vaudeville; act will be reviewed in detail in another column.

Franklyn Charles and Company have a very novel and good act that proved something of a sensational riot for the last trick before the encore. The boys open with song and dance in "One," then go to "Three," where a girl is seated at piano, they do a burlesque Apache that is a scream, the girl does a couple of numbers including a vocal rendition of "Carita," and for a finish the boys, who are acrobats, put over to decided applause, some good stunts. The concluding trick consists of a back bend over a chair to the floor, a hand-to-hand is done in this position and then a push up. Spontaneous applause followed this, which is one of the very best tricks ever seen by the writer. Poor judgment was displayed in doing another trick for an encore, for it let them down considerably.

Billy Montgomery, assisting Minnie Allen and "Little Elmer," filled the next spot for Ruth Rye, who was indisposed, doubling from the Palace; see under "New Acts." They did as much of a flop here as they did at the Palace in the afternoon.

Hudson and Jones in a cleverly written and well delivered act were next and got over nicely; see under "New Acts."

William Rock with seven girls in a new act were next on the bill and will be reviewed in detail elsewhere.

Van Hoven on at a late hour justified the impression made at the Palace recently that he can get laughs galore. When one stops to think that not a great number of years ago "Van" did props with the "Kinsey Komedy Kompany," and was sometimes allowed to go on Saturday nights for a specialty, if they couldn't get anybody else and furthermore was more or less of an eclipse on the Sun time, and now can send a big time audience into hysterics in the next to closing spot, it is something to marvel at. Frank missed his first trick and said, "Oh God, there goes the trick," and to the orchestra leader, "Don't tell Annie," meaning Annie Kent, his first wife, it got a laugh and it might be a good idea to keep it in. He mentioned that "Annie used to use" the same perfume with which the handkerchief he borrowed was scented.

The act doesn't call for much applause at the finish, for the audience are exhausted, but Van Hoven got his share. It is a sure-fire laughing scream and goes stronger with each showing.

Kate and Wiley had a very hard spot; they had to clean up the stage after Van Hoven and they always walk on the last act at this house anyway. Despite this, they put over a clever turn that will be reviewed under "New Acts."

H. W. M.

EIGHTY-FIRST STREET

Reck and Recktor are billed as society entertainers and in the opening spot went over a nice hand via some acrobatic and equilibristic feats.

They were still coming in during the greater part of the time Charles Leonard Fletcher was giving his artistic delineation of character studies but this seemed to have little effect on detracting interest from him so entertaining in his turn. Fletcher has been doing his same line for some time and apparently is as popular as ever. His method of making up in view of the audience is effective and maintains interest in the turn during the interim between his various characterizations all of which are excellently drawn. As Mark Twain he drew down a number of laughs, following which he held them with a bit of pathos as a blind veteran of the Civil War upon meeting General Sherman in Boston about twenty-five years ago.

Fletcher's best impression is that of the vagrant type generally seen decorating the benches of the public parks.

This effort in which some hobo philosophy in verse is interjected is exceptionally well handled and met with emphatic favor. An encore was necessitated, same being a humorous bit in which the hobo tells that he has been dragged down, not by the spirit of John Barleycorn, but by a craving for ice-cream soda which became developed following the passing of the eighteenth amendment.

Bobby Bernard and Company also met with approbation in Hugh Herbert's piece entitled "A Regular Guy." Bernard is seen to advantage as a young Hebrew drummer whose specialty is selling soap. That is, he is trying to sell it but with little success. To the hotel where Bernard has engaged a room comes the big chap. He is assigned to share the room with the Hebrew after which the comedy begins.

The big man poses as the head of a rival soap concern and offers Bernard a job at a fabulous salary provided he cancel an appointment with a prospective customer for the next morning. Of course Bernard blurts out that he cannot be bribed, and tells the other to exit laughingly. The mounainous one thereupon reveals himself as the prospective customer and then in all sincerity offers Bernard a regular job.

Mae and Rose Wilton with their versatile entertainment easily captured the auditors and romped home a winner as far as applause was concerned. Their harmonization was received with salvos of applause, while their efforts on the piano and violin also met with hearty approval. The two youthful entertainers then proceeded to drag out mamma who bowed and smiled sweetly, resulting in renewed handclapping.

Bobby Heath and Adele Sperling went nicely with some songs in which the best part of the singing was done by a plant in one of the balcony boxes. Heath has nothing much to recommend him except the songs he has been responsible for. His partner is a chic little miss who makes up well in several short skirted costumes. She handles a number concerning how Adam fell nicely and then brings forth a luscious apple which she requests some one out front to nibble. The plant obliges giving Heath an opportunity later to put over several laughs.

Winifred Gilraine is a peppery little exponent of terpsichore who dances gracefully and flashes a magnetic personality. Herford Hartwell serves well as her partner in several dance duets while a quartet of maidens also dispise with nimble grace. The turn has a pretty setting, runs smoothly, and fits in well for a close.

J. Mc.

VALDA

Theatre—Colonial.

Style—Dancing.

Time—Eleven minutes.

Setting—Special in "three."

A very good, fast, snappy, cleverly arranged and well executed turn, showing class, big time, and technique, which went over not only to decided and emphatic applause at the finish, but which was rewarded with good hands for each number, and was a pleasant relief from a multitude of other dancing acts, that follow approximately the same routine employed by each other.

In pink tights, with ruffled blue bloomers and a dress of blue and orange, carrying an orange ostrich plume fan, Valda, who is pretty and shapely, did some very excellent toe work, including some nifty instep dancing, and concluding with a number of rapid pirouettes. A dressing room was shown in "three and a half," in which Valda, with the assistance of a maid, made her changes.

In an Oriental costume and a head dress, she did a dagger dance, using two real daggers that clanged together, and made a hit with the cleverness of the conception, and a good back bend.

A piano solo followed by Lynn Burne, in which he imitated a music box cleverly.

A fast and snappy Spanish castanet dance followed in a short orange and black costume, with a hat of black, and was interrupted with frequent outbursts of applause at the individual steps. It was not too long, which was a point in its favor.

For a finish, a fast jazz dance was done in a most worthy manner, that brought to a conclusion one of the very best single woman dancing acts seen in many a day. Valda deserves all the credit in the world, and should be a fixture on the big time in a good spot for some time to come.

H. W. M.

"BUBBLES"

Theatre—Riverside.

Style—Girl act.

Time—Thirty-nine minutes.

Setting—Special, full.

C. B. Maddock has added another feather to his cap in the production of his latest elaborate spectacular girl act, entitled "Bubbles." The act is a fantasy based upon the possibilities of dreams that are inspired by an artist's studio coming true. It tells the story of a commonplace errand boy and scrub girl elevated to high rank, and of a wax statue that comes to life through love. Of course, it eventually turns out to be only a dream, but while the dreaming lasts some costumes, melodies and girls are placed before the vision of the spectators, and truly he does not desire to awaken from his slumbers.

However, reality always comes at the end of a dream, and we find our model wax statue is a statue again, and our marble gladiator is but a cold statue, after all. And our scrub girl, she who had been a queen, remains a scrub girl, while the errand boy is still chief packager manipulator. And so it ends.

Let us not, however, forget the gorgeous costume creations which Maddock has supplied, and the wonderful setting, while the girls who wear the clothes are beyond reproach, for they have beauty, shape and unity, what else we can not vouch. Then, the principals, Queenie Smith, a mite of a thing on her toes, and how she does fit and fly about! Then, a comedienne in the person of Marjorie Leach, and she is funny. In fact, she looks like she is funnier than she allowed to be. And Billie Woolsey: well, he's a likable chap, and works hard. As for our friend the gladiator, he is a very clever fellow. In the parlance, the act is "all there."

S. K.

VAUDEVILLE

KEENEY'S

(Last Half)

Bicknell, "The Model Baker," and despite his billing an excellent clay modeler, opened the show with his entertaining act in which he amused by modeling the faces of people who have long been in the public eye. He works fast, gets laughs between splashes of the clay, and succeeds in putting his audience in a joyful mood.

Kennedy and Kramer, man and woman, in dance offering that belongs to a type fast disappearing from the stage, we refer to the clog dancing style, were second. They have an act that is sure-fire applause getting, and is delivered by them with the ease of those long accustomed to their work. See "New Acts."

The Jones family, composed of father, mother, two sons and daughter, were third. This group of entertainers scored, by way of applause, the biggest hit on the bill. The youngest son and the daughter are really the "act" for they drew more attention and applause individually than the entire family put together. The girl gives promise of big things, while the youngster, if handled properly, will be a good comedian. Only two objections to the act. The "nose-and-feet" gag, and "Charlie Chaplin" gag. Both could be advantageously eliminated.

Edith Helena, an operatic singer of a past generation, who still retains her grasp upon nature's endowment of a good voice, was fourth, and offered a routine of high class selections that were received with enthusiasm. Miss Helena makes a statesque appearance, and carries an air of refinement that fits her offering to perfection. She took seven bows to consistent applause.

Doyle and Magee have an abundance of clever material, and they know from past experience how to handle it for the best results. What is more, they do it, and not only do they get plenty of laughs, but they get them in rapid succession and not a one of them is lost. They were the laugh hit of the show, and what with their material, style of delivery and smoothness of working rightly deserved to be.

"Ming Toy," a girl act with a cast of fifteen, closed the vaudeville portion of the bill, and held the capacity audience seated until the finish. The act is very nicely put on, and held the interest throughout. See "New Acts."

"The County Fair," the feature picture, closed the program. S. K.

HARLEM OPERA HOUSE

(Last Half)

Devere and Zemeter, two comedy acrobats, worked well in the opening spot and won a number of laughs. Their casting and other feats on the bars are well executed, the laughs being occasioned by the fact that both members of the team work in blackface. One is garbed as an aged darky who tries to duplicate the feats of his younger and more agile brother.

Lucy Bruch is a clever violinist who offers a number of selections both classical and popular. She won favor in the deuce position and earned three legitimate bows.

Roberts and Boyle have a turn which is diverting and entertaining throughout. A set in two is used depicting the deck of a yacht upon which a young scion of wealth is cruising, his object being to get away from the female of the species. Suddenly he is confronted by a young woman who claims that he had previously rescued her from a watery grave. This leads to comedy, singing and dancing, all put over effectively. The girl is a clever little comedienne and some cross-fire kept the giggling at a high ebb. The male member of the team has a fairly good voice and a duet, followed by a neatly executed dance for a close, drew emphatic applause.

Vahrah Hanberry has a sweet singing voice and radiates a great deal of personality. In rendering several semi-classical numbers and published ballads she revealed some stunning costumes that met with marked favor. Two young women, one at the piano and another with a violin, serve capably as assistants.

James Thornton drew down more applause when he came on than it is the good fortune of most acts to receive at the close of their turn. Following the introductory hand, the youngest of the old-timers proceeded to knock out laugh after laugh with his discussion of women, prohibition and various other topics.

Annie Abbot had about a dozen young huskies, who stepped on the stage from the audience, flabbergasted for about fifteen minutes. Try as they might, none of them could lift the Georgia Magnet from the floor when she said "nay." Miss Abbot has been puzzling them for some time and will probably continue doing so for some time to come. J. Mc.

BENNETT GOING TO ENGLAND

Dave Bennett is to sail in March for London, England, where he will produce "Oh Lady, Lady" for Comstock and Gest at the Duke of York's Theatre.

SHOW REVIEWS

PROCTOR'S 23d ST.

(Last Half)

Nihla, was the opening act in a series of poses with various colors and pictures thrown on her from a set of dissolving lanterns through slides; see under "New Acts."

Donaldson and Van, who came next with an act of talking and singing, will be reviewed under another column.

Corinne Arbuckle hit them a wallop in the next spot and "mopped," her act will be reviewed in detail under "New Acts."

Richard Kean followed in the same act as reviewed recently; in his impersonation of Barrymore as Dr. Jekyll and Mr. Hyde, he steps to the curtains' center and a stage hand is supposed to grab the cloak worn as the change to Dr. Jekyll is made when the lights go out. The stage hand, however, was over anxious and a hand was seen to emerge from the opening and grasp the cloak forcibly jerking it away; this annoyed Kean as well it might and he gave vent to some lines never written by Robert Louis Stevenson or the playwright.

Dody and Burman sang several published numbers all of which went over well, especially the tenor solo and the wop song, "I'll Catcha the Man That Teacha My Wife to Shaka the Shimmy." The ventriloquial bit at the finish went for very good laughs and the team made a decided hit.

"The County Fair," a dog, monkey and goat act on the order of the older act of "Dogville," closed the bill. The act did not run as smooth as it has when seen by the writer at other houses but held the interest and went over fair, closing the show. Whelan and King, see under "New Acts." H. W. M.

COLISEUM

(Last Half)

"The Evolution of Dixie," arranged by Stanley W. Lawton, musical director of the Keith-Moss theatres, was played by the orchestra as overture in honor of Lincoln's Birthday. We mention this as it seemed to be the only theatre which arranged its musical program in accordance with the holiday. The piece was well arranged and played.

Two changes were made in the vaudeville bill, owing to two acts dropping out. Bobbie Folsom replaced Burke and Durkin in second spot, and the headliners, Irving and Jack Kaufman, were replaced by the California Bathing Beauties.

The Marie Geni Troupe might consist of a mother and her two daughters, or, it may be that one is the older sister of the other two. The fact remains that the trio all bear some facial resemblance to each other. The two younger members of the trio, do the brunt of the work, all of which is done on the trapeze, and consists of strong-arm and iron-jaw work. Both the girls are shapely, and pretty in addition. Their routine is arranged effectively and the work done very well.

Bobbie Folsom did a number of character songs, opening with a jazz number, then doing a "Susan" bit. Her "rube" number is done by Harvey, formerly of the team of King and Harvey. Her best bet is the "sousé," for in addition to the number itself, and the dandy manner in which she does it, Miss Folsom has some clever talk with it. She is an attractive girl with a world of personality, and on the strength of it, was a hit.

Jack Conway and Company have a clever comedy sketch, featuring the "sousé," which Conway has done in burlesque for a long time. This bit alone served to get the act over with the audience laughing hysterically. The rest of the material is very well written and played by Conway and his straight man.

Kenny and Shelby, with Tom Tucker at the piano, followed the news reel and "Topics of the Day," doing the act Kenny formerly did with Miss Corinne. Miss Shelby is a capable partner for Kenny. The closing number needs some strengthening.

D. D. H. was the hit of the bill and deservedly so. He will be reviewed under "New Acts."

It wouldn't be quite fair to judge Donna Montran and her California Bathing Beauties on the performance they gave on Thursday afternoon. For the company were given eleventh-hour notice that they were to play the date, replacing Irving and Jack Kaufman, one of whom was ill. Miss Montran had evidently secured as many of her girls as she possibly could, and all the props, including the set, that she could get to the theatre in the two hours' notice they had, and even then, was shy two girls and a few props. So she really should be given credit, and the girls as well, for trying hard to please, and they did get over very nicely. G. J. H.

AUDUBON

(Last Half)

Audiences here, in size, are as changeable as the weather. One week the business is great, and the next, there's a decided falling off. Thursday night saw nasty weather. It also saw a very small audience here.

Gary and Gary have a novel manner of presenting a contortion act that scored effectively in the opening spot here. The team, man and woman, work with a number of rings, pulling them over their bodies, with their torsos doubled, and in all manner of positions. The woman is pretty, and incidentally shapely. The stunts are good and very well done.

Tappan and Armstrong have appeared at this house several times before, and in better than second spot. Teddy Tappan's comedy won quite a few laughs, and the singing of the two went over well. Helen Armstrong's voice is not as strong as it was formerly—or it may be that she is troubled with a cold.

Bert Clark and Flavia Arcaro were accorded a reception on their entrance. Bert Clark did his comedy in the usual clever manner with Miss Arcaro making an excellent foil.

The news reel was followed by Frank and Mazie Hughes, who show quite a bit of the coaching of the rest of their family. Adelaide and Hughes, in their act. Their touch is especially noticeable in the French doll dance at the close. The old-fashioned number is neatly done and the story brought out effectively.

Julia Kelety is an old favorite here. She opened with a number somewhat on the style of Eva Tanguay's present numbers, telling of how poor a performer some people may think she is, but that "personality" is her great quality. Following another number, Miss Kelety offered some talk, a la Ben Bernie, with gags used by him last season and for a few seasons before. Particularly those regarding the Shelburne Hotel in Brighton Beach. The offering done by Miss Kelety last season was much better.

La Hoen and Dupree closed with their sharpshooting act. The act for the most part is entertaining, but the scratching comedy is offensive. G. J. H.

FIFTH AVENUE

(Last Half)

The Arena Brothers did a series of acrobatic feats in some of which a dog was used. One of the men does comedy, extracting several glasses of wine from his pockets; porpoise dives were used for the finale.

Reed and Lucey, man singing and girl playing piano, went over very well. The man has a pleasant voice, lots of personality and the girl has personality and a smile besides her ability at the piano. All the numbers received hands and they went well at the finish, the man selling the songs well.

Ashley and Dorney came next and went fair; they will be reviewed under "New Acts."

Elsie Schuyler has a neat and clever singing act, well staged, suitably costumed and well presented. Miss Schuyler has personality and the girl who assists is very pretty and shapely. Several changes of costume are made, one for each number offered. The act has been reviewed in detail in these columns before. The setting for the Nora Bayes' bungalow song was pretty and the effect at the different windows novel. When the maid did a dance and received a few hands, she said "thank you" prettily. An encore was taken and good applause received; shows class and has big time possibilities.

Hughes and Merritt, will be reviewed in another column; they were followed by "Summertime," which is essentially the same as earlier in the season with the exception of the "vamp" part of a new woman in the motion-picture vamp part and the conclusion of the act and "tag" having been changed; a suggestion made in these columns when the act was reviewed before. The ending of the act is much better now.

A Mutt and Jeff picture was shown here so that the set could be made for Miller and Bradford who followed; see under "New Acts."

Duffy and Sweeney, with a lot of the worst hokum the writer has ever seen or heard, and the most unclassy, dirty and unkempt costumes, one having a Turkish towel hanging down in front, chiefly fell around the stage. It was all very much old-time burlesque and not very good at that.

The electrical act, "A Current of Fun," closed the bill. H. W. M.

PROCTOR'S 58th ST.

(Last Half)

Graham's Marionettes opened before a packed house and the various stunts worked by the manikins led to a merited hand at the close of the turn.

Hal and Francis are a likable young couple who work well in a diverting little offering which gives them both ample opportunity to display their wares in comedy, song and dance. In the deuce position they drew down a hearty hand and earned the three bows which they took.

George Rolland, supported by a young woman and a man, offered a comedy piece entitled "Fixing the Furnace," which got its full quota of laughs and scored one of the hits of the bill. The comedy is occasioned by the manner in which Rolland and his partner go about the business of making the necessary repairs.

Jack Marley offered a mixture of old and new gags in a manner that drew down laughs and earned him a good round of applause. Marley has a breezy personality and also worked well with several comedy singing numbers.

Mabel Burke, a sweet-toned singer, met with the approbation of the patrons in a pleasing vocal offering. Miss Burke is assisted by Gertrude Sears, who, besides accompanying at the piano, works in several of the numbers. Both young women were gowned in taste and their efforts were deserving of the ensuing applause.

Shriner and Fitzsimmons kept the laughs coming thick and fast the while they frolicked through "The Newsdealer" skit. One of the team gives a clever character portrayal of the old newspaper vendor, while the other sells several published numbers effectively. Their cross-fire also found a vulnerable spot out front.

Winfred Gilraine, assisted by Herford Hartwell and four youthful Misses, brought the bill to a close with her pleasing dance offering. The turn is well presented and all of the participants are nimble exponents of terpsichore, Miss Gilraine being a bright spot in several individual dances. J. Mc.

PROCTOR'S 125th ST.

(Last Half)

The Four Espanolas have a well arranged offering which features the dances of Spain. Three women and a man comprise the turn. One of the women sings a popular American song, the meanwhile flashing her dark eyes in a manner that would make some of our screen vamps think it over.

Worsley and Rogers work well as a two-man team, the first as a straight and the latter as a Hebrew comedian. They won a number of laughs from the time they come on as two burglars with masks over their eyes, Rogers saying, "That's the last time I try to rob a police station." Worsley knows how to sell a published ballad and also makes a capable foil to the comedy of his partner.

A well presented playlet is "Serving Two Masters," offered by Bernard Thornton and a capable supporting company, consisting of a man and a young woman. Prior to the rise of the drop a shot is fired and a voice exclaims, "This is police headquarters." In a flash a man is then revealed in evening clothes telephoning to the police the details of a murder which is later enacted for the benefit of the auditors. The piece is one which holds the attention and sustains interest throughout, culminating with an unexpected twist.

Thornton does some good acting as do his assistants, the young woman having a number of meaty comedy lines, all of which she puts over with a punch.

Henry and Moore, a man and girl, work in a pleasing manner that cannot be denied. They sold several songs in good style, work up some cross-fire to a number of laughs, and cleverly put over a burlesque on the modern dance for a close. The man drew an emphatic hand with his stepping and also won laughs in a bit with a violin.

The Mystic Musical Maids offer a rather novel and entertaining turn which held them in to the close. Five girls and a man comprise the cast. The girls all play the violin and their musical efforts are intersected by some feats of magic on the part of the man. J. Mc.

SUES FOR BACK SALARY

A suit for the recovery of \$3,269.10, claimed as back salary, was filed against the Bronx Exposition, Inc., by Harry McGarvies, showman, in the Bronx Supreme Court. According to McGarvies, he was engaged by the concern on March 31, 1917, in connection with the construction of the Bronx Exposition, at 177th Street.

He says he was to get \$7,500 a year and 10 per cent of the net profits. On July 25, 1917, he claims his salary was increased to \$10,000 a year.

VAUDEVILLE

EDWARD KEENAN AND CO.

Theatre—*Urotona*.

Style—*Sketch*.

Time—*Seventeen minutes*.

Setting—*Interior. Full*.

A melodramatic sketch, without any attempt at "hokum" comedy relief, that can hold the interest of an audience throughout its course, and draw applause on individual speeches, seems almost an impossibility, yet that is just what Edward Keenan and company attain in their little offering called "Justice." The story is this: A well-known judge, who has gained a reputation as a "hard" justice, whose one intent in life is to convict the criminal, has a son. This son is a weakling, a dissipated wreck, who has traveled his own way unheeded and unguided by his father. The scene opens on the eve of a great murder trial. A woman is to be tried for the murder of her baby—a nameless infant, of which she is the unmarried mother. Her father comes to the judge's house to plead with him for mercy. The judge discovers that the father of the girl's baby is his own son.

The son, confronted by his father with the undeniable proof of his guilt, confesses to the girl's father the entire history of the affair between his daughter and himself. They had loved each other. The judge had disapproved, and despite his disapproval, they continued their relations. Then came the baby. One night it was taken ill, and father and mother nursed it. The father, a physical wreck, unable to stand the constant walling of the child, had unintentionally smothered it to death. The girl had taken the blame herself. The judge then turns on his son and, disowning him, turns in a call for the police. The son denounces his father in unmistakably virile terms, branding him as guilty for all his misdeeds because of the utter disregard and lack of interest he has shown in his own flesh and blood. Denouncing the justice that brands the son, but blames not the father who is more guilty than he, the son falls dead of heart seizure, the victim of his dissipation.

Keenan plays the part of the boy well because he does it naturally. He does not attempt to pose and be too emphatic in his emphasis of the dramatic scenes of his part. He is not an actor playing a boy, but just a boy, as he would be in everyday life. His support is good, and plays up to him well. The playlet should find it easy going, for in most houses it will find appeal, not only because of its dramatic value and good acting, but because of its simplicity and naturalness. As a straight dramatic offering it is one of the best the writer has seen in a long time. It will fit a spot on any bill. S. K.

KOLER AND IRWIN

Theatre—*Crotona*.

Style—*Comedy*.

Time—*Fifteen minutes*.

Setting—*One; street*.

Koler and Irwin, two men, one a Hebrew comedian and the other straight, offering a comedy talking turn broken only by a singing finish. The comedian is small, clever, snappy and looks like a million dollars from front. The straight, taller than he, makes a good appearance, and feeds the comedian well.

The talk in part resembles the act that Irwin formerly did with George Mayo, and to which both have a right. Koler fits the part of the comedian well, and gets as many laughs out of the material as possible. Irwin, of course, works as he always did. The turn should be able to repeat everything that the other combination ever did, having as much merit as of old. Good combination, clever performers and good materials can spell only success. S. K.

NEW ACTS AND REAPPEARANCES

(Continued on Page 25)

RICHARDS AND WALSH

Theatre—*Audubon*.

Style—*Comedy*.

Time—*Seventeen minutes*.

Setting—*Four and one*.

A few years ago Bennet and Richards introduced a blackface novelty act. Eddie Richards of the original team, and Billy Walsh, a blackface comedian who gives promise of developing into a topnotcher are presenting that act, though somewhat re-arranged. The dramatic surprise opening is the same, and proves just as hilarious as ever. The remainder of the act is made up of bits of business, clever gags, singing and dancing.

Both of these boys are clever dancers, but of entirely different style. Walsh handles a comedy number for all there is in it. Richards is one of the best straight men in the business, never letting up, forceful and domineering, and building up every laugh just as it should be built. Walsh handles the comedy in a thoroughly capable and satisfactory manner, and his incessant antics and "ready to go" manner contrast well with Richards' seriousness and dramatic affection. They open with the "drama" bit at the conclusion of which Richards offers an essence by way of a solo, followed by a comedy number by Walsh. They the "Lily of the Valley" speech bit is introduced, and worked for innumerable laughs. They close with a well done double song and dance number.

The new combination is as efficient as the old one ever was, and although Walsh does not dance the way Bennet does, in our opinion he is a more virile comedian. The act runs smoothly and should shortly be ready to take up and continue where the old one left off, for it is big time in material, and delivery. A combination of ability, material and reputation should spell success, and it will. S. K.

DICK AND ALICE McAVOY

Theatre—*Proctor's 58th Street*.

Style—*Comedy*.

Time—*Twelve minutes*.

Setting—*Special*.

The drop is painted to represent a cigar and confectionery store, the translucent windows and the open doors allow a backing and interior of the stores to be seen. The numbers painted on the stores were 343 and 345, respectively.

The couple have several routines of talk, the first is about tobacco and cigarettes, and is of the pun style of comedy, this same style, which is rather old-fashioned today, being employed in all the routines.

The woman looked neat in a white three-quarter length dress, with red satin jacket, and white tam, edged with red.

An idea of the style employed in the comedy routine of old ones may be gathered from "chew the cigar and have a cigarette," and the business of removing a cigar and handing the box with the remark, "now he can have a cigar lighter."

"Funnyosities" was sung by the man; it has a cleverly written lyric and went over for a hand, the first hand or laugh of the act.

Some talk followed, speaking of a watch, "we had to lay the hands off," and referring to everybody as a different kind of bird, being old style minstrel comedy.

To an old melody, the man and the girl, in charge of dress, did a number and finished with a few dance steps.

The material is all very old, but the couple did get a very good hand at the finish. H. W. M.

TOMMY GORDON

Theatre—*Proctor's 23d Street*.

Style—*Comedy and comedy songs*.

Time—*Nine minutes*.

Setting—*One*.

In light trousers, a black coat, an old Panama hat, and carrying a bunch of flowers, Tommy Gordon enters, and did a short recitation, after which he put over a Spanish number. Some more talk followed and another comedy recitation, "Apples, Green Apples," preceded a song about a doctor, which received a good hand.

Gordon then did a routine of talks that was pretty "wise" for this house, but which would have hit them better on Broadway. He had a hard time waking them up, but did not show any annoyance, kept right at it till he got them, and said, with a smile and a lot of personality, when one gag did not get over, "there's a flop," which got more of a laugh than the gag. Tommy had them after that, and out over that "Oo" gag well.

The variation to the "apple sauce" gag was a laugh, and the old-fashioned hallway song used for a finish brought the act to a snappy conclusion, Gordon taking quite a number of hands to good applause. Just a suggestion, "between you and me.

The act would be a good one for the better houses; Gordon will bear watching, as he should develop into a big time single. H. W. M.

KENNEDY AND KRAMER

Theatre—*Keeney's*.

Style—*Dancing*.

Time—*Twelve minutes*.

Setting—*One*.

Action is crowded into every minute of the time these two are on the stage. They open with a double song number, followed by a solo clog done by the girl. The dancing mat is utilized. He follows with a fast solo, both numbers getting much applause. She then accompanies herself on the banjo and sings a Southern number that has plenty of pep and swing to it. They close with a double clog number, done in fast time, with plenty of eccentric steps thrown in for additional measure.

The act is plainly but neatly dressed, there is no stalling, everything is pep and go from the start, and there is plenty of acting to suit everybody. The turn would fit nicely into a big time bill, and will shortly be there, if we augur rightly. Both performers have personality, and the girl, a buxom miss, has good looks, too. S. K.

BOB LA SALLE

Theatre—*Proctor's 125th St.*

Style—*Singing, dancing, talking*.

Time—*Twelve minutes*.

Setting—*In one*.

Bob La Salle has framed his single very much along the same lines that the two-act he did with Harry Kranz was routine. With La Salle is Billy Joyce at the piano. The turn consists of a few songs, sung and delivered well, some stories that are good laugh-getters, and then the dance imitations, which La Salle did when he was with Kranz. These are sure-fire for applause.

La Salle delivers his material in showmanlike manner and gets the fullest results from all of it. He'll please the average audience, and will go nicely in the first half of a big time bill. Especially because he is known in the better houses, from the many times he has appeared with Kranz. G. J. H.

D. D. H.?

Theatre—*Coliseum*.

Style—*Monologue*.

Time—*Sixteen minutes*.

Setting—*In one*.

"A Study in Economics," as the billing of D. D. H.? gave rise to the thought in the writer's mind that perhaps here was a rival of Gamble, instead of that D. D. H.? may be a magician, as we originally thought. We were correct in the first thought. D. D. H.? is a magician, who transforms every incident of human life into causes for laughter, and who makes disappear every bit of the skeptic atmosphere that his mysterious billing is sure to arouse in a great many of the "show me" audiences.

D. D. H.? does his act attired in formal day dress, with the collegian's mortar-board cap on his head. For props he uses an ordinary table, a ledger and a pointer. His offering is a satire on the various book agents one meets in the course of his life. D. D. H.? is selling not the "Encyclopedia Britannica, but the Encyclopedia Sal Hepatica," he announces.

Taking three subjects in every letter in the alphabet from A to W, D. D. H.? delivers a discourse on each subject, talking brightly and distinctly on each. Thus he works from giggles in the letter A to roars of laughter in the letter W, when he arrives, as his subject of "wine, women and workhouse." Incidentally, he denies that woman originated from man's rib, but proves conclusively that woman is the descendant of a mulberry. He closes with a talk on "Bunk," showing how, before, during and after life, everything is in that category.

D. D. H.? is welcome to the ranks of vaudeville. He is a relief from what vaudeville has been getting. His material is clean throughout. It's satire on the various subjects spoken of, is keen, witty—it's a decided refutation of the old gag—"I may not be clever, but I'm clean." For D. D. H.? offers about the cleverest monologue to be heard today.

Just one suggestion to D. D. H.? And that is to allow time for his audience to laugh. On Thursday afternoon at the Coliseum, he "stepped" on most of them. Otherwise, D. D. H.? can be rated as the almost "perfect monologist." G. J. H.

ASHLEY AND DORNEY

Theatre—*Harlem Opera House*.

Style—*Comedy and singing*.

Time—*Fourteen minutes*.

Setting—*In two (special)*.

The Ashley of this team, is formerly of Ashley and Skipper. In addition to Dorney, there is also a woman in this act, who serves for comedy purposes in the opening and first half of the act. The act opens in two, with a special set, piano, settee, and other props set around stage.

A runner is laid down front on stage, for the woman's entrance. She is supposed to be a prima donna. Just as she is about to go into her opening number, Ashley and Dorney enter to do their act. The customary argument follows, with Ashley passing comedy remarks about the woman, and everything she says.

This part of the act is ordinary, but serves for some laughs. The punch of the act is offered in one, and consists of the same style of work which Ashley has been doing with other partners for years. That is, having the straight man sing a number, as the then number is published, and a parody on the number sung, done by Ashley, after the straight man finished.

The offering will do for the three a day. The title, "Madame La Vonce," is just the type that will be comedy to the lower class of the people who can translate the word into English, but the more refined class, of which there is the majority, will take offense. G. J. H.

February 16, 1921

THE NEW YORK CLIPPER

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PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

V. A. F. DEFEATS PROPOSAL FOR TRAVELING PROVINCIAL DELEGATES

Annual General Meeting Held in London Proves to Be Unusually Spirited—Many Measures Discussed—Past Year Has Been Marked by Notable Achievements of Organization

LONDON, Eng., Feb. 12.—The recently held fifteenth annual general meeting of the Variety Artists Federation was marked by more spirited action than has been witnessed in the Federation meetings for quite some time. Issues of a greatly divergent nature were raised, and hotly contested pro and con.

Joe O'Gorman almost precipitated a "free for all" when he arose and denounced the manner in which the organization had been run, claiming that the members were not being consulted on vital questions pertaining to the Federation, that officials and assistants were appointed without their cognizance, that funds were expended without their approval, and that the expenditures made in the operation of the Federation were abnormally high. To this the chairman, Albert Voyce, answered that they were living in abnormal times, and that owing to the growth of the organization in membership, scope, and financially, it required a larger staff at higher wages to operate. The organization, he stated, had never been so well off financially as it was at that moment.

O'Gorman continued his criticism of the administration by attacking the continuance in office of Monte Bayly as organizer, after he had concluded his official work as head of the membership drive, and the arbitration committee. He received the support of the meeting in his demands that in vital questions affecting the administration of the Federation the entire membership be consulted.

Another spell of "fireworks" was in evidence when it was proposed by Harry Ono that, "During the period in which any vital measure is to be considered by the members, two representatives of the Federation, each representing opposite views of the measure in question, shall tour the larger provincial centres, if necessary, in order to explain to members the question at issue. That one week prior to the departure of the two representatives, two articles, representing the pros and cons respectively, of the measures, shall appear in the columns of *The Performer* (official organ of the V. A. F.), subject to the discretion of the committee, so that time for the consideration of the issues may be given to members generally." The measure was defeated after a very spirited discussion.

Mr. H. Mason threw another log onto the flame when he declared that the meeting was not representative of the Federation, and that the provincial members should have been more fully represented than they were.

In the annual report of the activities of the Federation it was announced that the following reforms had been affected to benefit the performers: "Notoriety" acts, that is, acts being given featured positions because of recently attained no-

toriety in the press, should be barred from the stage. The Federation had succeeded in keeping such acts off the board during the past year. The activities of the Federation had also resulted in the establishment of sanitary conditions in music halls throughout the country, and sanitary inspectors had been appointed throughout the country to certify that accommodations and conditions in theatres were satisfactory before operating licenses would be granted to the theatres. The movement for the granting of music and dancing licenses for cinema theatres, so that variety acts might be introduced, had been supported by the Federation, and had resulted in adding several weeks' work for the actor to partake of. The Federation had waged a successful war for the continuance of theatrical transportation rates through the M. H. A. R. A., and had been successful in inducing the Ministry of Transport to continue the concessions granted theatrical people in railroad and baggage rates.

Joint action had also been taken by the V. A. F. and The Actors' Association, in regard to the licensing of managers and agents, with a view to doing away with "fly-by-night" managers and agents, and as a result of the conferences held, the A. A. had introduced a bill for the elimination of "bogus" managers, and for the licensing of all managers and producers, while the V. A. F. had introduced a bill for the licensing of all theatrical agencies, both of the bills having been successful. Measures have been taken to introduce both bills to Parliament for Federalization, and from present indications will be successful, and made operative throughout the length of the British Empire.

Also the Federation had been successful in keeping ex-enemy acts from entering the country, and had been actively concerned in the placing of an embargo upon ex-enemy performers of any kind for a period of years. A fight had been waged, and successfully, for the reinstatement of demobilized performers into their former positions and salaries, with the result that many performers who served their country have been given a chance to re-establish themselves in their profession.

The "Tipping Agreement" was discussed as was also the resolution amending the "Death Levy" rules of the constitution of the Federation, both measures being deferred until a later date. The recommendation that the title of the executive officer of the organization be changed to "President" instead of "Chairman" was defeated. The report of the financial and membership committees showed a total of \$66,144.22 in the Federation treasury, while the membership had been increased by 2,141. The results of the committee elections have not yet been made known and will not be for several days.

PANKHURST GETS VARIETY OFFER

LONDON, Feb. 10.—Christabel Pankhurst, in response to an advertisement for employment of a non-political nature, has received an offer of twenty pounds a week to appear in an illusion act. The offer will probably be refused, but it has proved to be a clever publicity stunt for the illusionist who made it.

BEECHAM, AGENT, DIES

LONDON, Feb. 10.—Bert Beecham, variety agent of Sheffield, died last week as the result of injuries received in an automobile accident during Christmas week. He is survived by his widow.

THREE YEAR OLD PIANO PRODIGY

MADRID, Feb. 12.—A new piano prodigy has been unearthed here. She is Uroff Corma, of Catalonia, and although only three years old she plays the piano with extraordinary skill, being the latest attraction at aristocratic tea parties in the Spanish Capital.

BAN ON TOY BALLOONS

LONDON, Feb. 11.—The Theatres and Music Halls Committee of the London County Council has recommended that toy balloons inflated with hydrogen be barred from ballrooms, exhibitions or other places of amusement.

WANT FILMS FOR SCHOOLS

PARIS, Feb. 14.—The first extensive effort to place motion pictures on an equality with text-books in French schools, was made in the Paris Municipal Council this week, when a credit amounting to \$5,000 was asked to organize a "cinematheque," or library, wherein will be kept each one of the educational films produced here. Appointment is to be made of a special commission, which will be charged with the organization of cinematic education in the lower grades of French schools. These will be extended to the high schools as soon as sufficient funds are available for the purpose.

Incidentally, with this movement, which is winning favorable comment from the press and officials, Director Gordon, of the Paris Detective Bureau, has come out with a statement in favor of motion pictures, stating that the *Punch and Judy* shows, and not the motion pictures, are responsible for the corruption of children's morals. He pointed out that in films, thieves and criminals are invariably punished, whereas in the *Punch and Judy* shows the police are given beatings and dared to the extreme.

DUNCAN HISSED IN PARIS

PARIS, Feb. 14.—A storm of hisses and jeers from his audience came in the middle of a lecture given by Raymond Duncan, brother of Isadora, the dancer, when he started to fling mud at the city of Paris. Duncan had hired a hall, taking advantage of the publicity which he had been getting during the past month, over his son's revolt against wearing Grecian clothes, and announced that he would lecture on "How I Rose From the Mire."

The audience listened favorably when Duncan said, "San Francisco is mud—New York is mud." But it was too much for them when he exclaimed immediately after, "Paris is not only mud—but the lowest, filthiest and most infernal city in the world."

With the hisses and cat-calls, there was a rush to the platform. Duncan instantly changed his theme, and advised the people to wash their clothes.

The Paris *Eclair*, in writing the incident, said, "Paris is weary of men who disguise themselves as carnival time Athenians and walk the streets with bare legs and dirty feet so that they can sell rugs of doubtful quality at high prices."

FANNY WARD'S LUCK

PARIS, Feb. 10.—Fanny Ward, the American actress, while riding from the Claridge Hotel to the Gare du Nord with her husband, Jack Dean, yesterday, left a jewel case, the contents of which she valued at 2,500,000 francs, in a taxicab. She did not discover her loss until she was en-sconced in a sleeping car on the London mail train. She then rushed to police headquarters, and two hours later a police inspector found the cab in which she had been riding. The driver produced the case and received a reward of 10,000 francs.

LAURA GUERITE IN AUSTRALIA

LONDON, Eng., Feb. 11.—Laura Guerite has sailed for Australia, where she will appear on the Fuller circuit in a revue. Her contract is for forty weeks, and she opens her engagement at the Sydney Opera House in about a month. Miss Guerite's biggest song success has been "Sam Mayo" and John P. Harrington's "Smith, Jones, Robinson and Brown" number. This novelty is being sung in every stage, in all halls and wherever there is music.

DERBY PALACE SOLD

LONDON, Feb. 10.—The Palace Theatre, Derby, has been purchased by J. Sedgwick and his son, of St. Mary's Gate, Derby, from the family of the late Francis Shaw for \$56,000. The new owners will take it over at the end of March, there being a possibility that it will be converted into a Palais de Danse.

SYDNEY

MELBOURNE

TO FIGHT BOGUS MANAGERS

LONDON, Feb. 10.—For the purpose of eliminating from the theatrical business the bogus managers who exploit artistes and strand men and women, the V. A. F. and the A. A. have arranged a joint mass meeting for February 20, at which measures will be adopted to remedy this evil. A working policy between the two organizations has been arranged. A joint advisory board is to be appointed, comprised of members of both organizations, the duties of which will be in no way mandatory, but advisory only. All of its recommendations shall be subject to the endorsement of the A. A. council and the V. A. F. committee.

Another joint meeting of the two organizations is to be called to consider ways and means to bring about a meeting of the cinema producers and the A. A. and V. A. F. for the purpose of arranging a satisfactory form of contract for "crowd workers." Provided that the cinema producers do not meet the other two organizations by March 15, a vote is to be taken among the members of the A. A. and V. A. F., which, if carried, will prohibit members of these organizations from appearing in any film production, unless it be with a film company that has accepted the A. A. and V. A. F. joint form of contract.

JAZZ VS. SYMPHONY

CANNES, France, Feb. 12.—The invasion of jazz in the Municipal Casino here has resulted in a battle royal between the followers of syncopation and the devotees of Beethoven and Mozart. The concert room, where Reynaldo Hahn directs the orchestra, is next to the dance hall where some Ethiopian instrumentalists hold sway. The concert lovers recently posted a placard in the Casino reading:

"Niggers, Rest!" "They'll Be Glad of It."

Whereupon the dancers retorted that the strains of Beethoven marred their rhythm, annoyed, peeved them and then some more.

PERMANENT CIRCUS FORMING

LONDON, Eng., Feb. 11.—A permanent circus is being suggested for London. Some ten years ago the West End, the Hippodrome and Henglers flourished, and were profitable successes, but since their demolition, circus performances practically ceased to interest. Observers, however, have noticed that the circus at the Crystal Palace is drawing a new public, sufficient enthusiasm being present at all performances to warrant serious thought for the construction of a permanent home for the circus. Nothing of a definite nature has been decided upon.

PARIS ACCEPTS GERMAN MUSIC

PARIS, Feb. 12.—Paris now accepts German music without protest, and the first solid programme of Wagnerian music was offered without any trouble, by Weston Gales, an American conductor, this week. Gales founded and conducted the Detroit Symphony Orchestra.

His German programme of Wagner, consisted of "Rienzi," "Flying Dutchman" and "Tannhauser" overtures, and the preludes from "Lohengrin," "Parsifal," "Tristan und Isolde" and "The Meistersinger."

WILLIAM WARD SERIOUSLY ILL

LONDON, Feb. 5.—William Ward, publicity representative of the Alhambra, is seriously ill in the London Fever Hospital. Originally he was suffering from pneumonia and pleurisy but later other complications set in, caused to a great extent, it is believed, from the after effects of his war experiences. Ward got in when he was well over age, and saw active service in France and elsewhere.

NOT TO CHANGE POLICY

LONDON, Feb. 10.—The Gaiety Theatre, Manchester, is not to become a cinema theatre, as was reported several months ago, but will continue as a repertoire theatre under the management of Miss A. E. F. Horniman.

BURLESQUE

M'G'RS MUST NOT GUARANTEE SHOWS

ARE NOT TO MAKE COMPARISONS

All house managers of the Columbia Circuit this week received a letter from Sam A. Scribner, general manager of the Columbia Amusement Company, instructing them that they are not to guarantee or recommend any attraction that plays their theatres. No favors are to be shown any one, and in the preparation of advertising copy for the newspapers no comparison of the various shows is to be made.

The letter is reproduced herewith:

"Under no circumstances guarantee or recommend any attraction that plays your theatre. And, furthermore, do not say that any show is the best shown in burlesque, or that it is the best show that has appeared in your city, or anything that might be construed as favoring one attraction more than another. We consider all the attractions on this circuit equal, and we hope they are all good—at least, we want the public to think they are. Treat every show alike, regardless of the ownership or management. We want no favors shown any one. We want every producer to get a square deal."

The letter was inspired by numerous complaints which have been reaching the executive offices of the company; the house managers of theatres assuming certain responsibilities in print, which were not borne out in fact. While the managers used the terms "best" and other descriptive phrases to point out the merits of a burlesque show to stimulate business, they failed to grasp the realization that the show to follow the "best" one also had to have the qualifications necessary to give it time on the wheel. Further, the manager could not possibly pass on the show, since he had not seen it, nor heard its music—still, he was prepared, as past records will prove, to use adjectives which were somewhat unnecessary.

Recently the manager of one of the Columbia wheel theatres in the East inserted a large advertisement in the local Sunday newspaper, stating that the incoming show was better than another big attraction on the same circuit, and affixing his signature to this broadside of indelicate publicity. Other indiscreet statements in newspapers made by managers in their eagerness to "pull" business, reflected on productions through the misuse of the terms "Best," etc.

MISS SHAFFER JOINS BURLESQUE

Vi Shaffer will appear next season in a new attraction to be written and produced by Dick Hulse. She has just signed a contract with Col. Robert Deady. Miss Shaffer hails from the Coast, and is a new recruit to burlesque.

JESSIE REESE SIGNS

James E. Cooper signed Jessie Reese last week as an ingenue for one of his shows next season. She is with "Folly Town" this season. Miss Reese was ingenue prima donna of the revue at Pabst's in New York last year.

DELLA CLARK AT MINSKY'S

Della Clark opened at Minsky Brothers' National Winter Garden, Monday. Miss Clark was prima donna of one of "Blutch" Cooper's shows last season.

LAURENCE REPLACES MARKS

Harry Marks closed with Lana Daly and her "Kandy Kids" at the Empire, Hoboken, Sunday. Sammy Lawrence opened with the show in Newburgh Monday.

WEBER BOOKING FOR NEXT SEASON

Ike Weber last week booked Murray Bernard, straight man with the "Social Maids," "Laddie and Laddie" with Irins and Clamage for three years, commencing next season. Matt Kennedy at Minsky Brothers' National Winter Garden. Herbert's Musical Revue of six people with "Victory Belles" and Joe Freed with Dan Dody's "Sugar Plums" for next season.

OSKAMON SIGNS FOR BURLESQUE

CHICAGO, Ill., Feb. 14.—Oskamon, well known Indian actor, has deserted vaudeville and announced that he has signed to appear as one of the features of the Mollie Williams show next season. Oskamon has appeared in leading musical comedy attractions and has recently been headlining vaudeville bills in this vicinity.

HERK & PEARSON TO SPLIT

The firm of Herk and Pearson will dissolve at the close of the present season. Herk will take over the "Powder Puff Revue" and Pearson will have "Hits and Bits."

Jean Bedini is Herk's general producing director.

CHANGES IN UNION SQ. CAST

Ed. Welch will close at B. F. Kahn's Union Square Saturday, Feb. 26. Joe Lyons, who closes this week with the "Whirl of Mirth" in Trenton, will open with Kahn as straight man Monday, Feb. 28.

RALPH ROCKAWAY IN HOSPITAL

Ralph Rockaway, straight man of the "Social Maids," is in the German Hospital in New York in a serious condition. He was compelled to retire from the show in Newark several weeks ago.

STAGE EMPLOYEES TO DANCE

Local 50 of Hudson County of the Motion Picture Studios and Theatre Stage Employees will hold its annual ball at the Fourth Regiment Armory in Jersey City, Mar. 17.

CHORISTER IS PRIMA DONNA

Jean Hardy, formerly chorister with B. F. Kahn's Union Square Stock, has been signed as prima donna with Sid Trott's "Oh, Bert, Revue," by B. H. Rinear.

SUNDAY SHOWS IN WASHINGTON

The Capitol, Washington, will open next Sunday with the "Big Sensation." This will fill in the lay-off between Baltimore and Philadelphia.

"KID" KOSTER RECUPERATING

CLEVELAND, O., Feb. 14.—Charles "Kid" Koster was successfully operated on for gall stones at a local hospital and is now resting at his home here.

BARRETT IS MUSICAL DIRECTOR

George A. Barrett is musical director of Lew Talbot's "Lid Lifters" playing the Star, Brooklyn, this week.

SIGN FOR "KANDY KIDS"

Ed. Daley has engaged John O. Grant, Babe Healy and Jean Le Brun for next season with Lena Daley and the "Kandy Kids."

SIGN FOR "RAZZLE DAZZLE"

Harry Hastings has engaged for his "Razzle Dazzle" show on the American Circuit for next season Edgar Bixley, Sam Micals and Madlyn Worth.

BEATTY OPENS OFFICE

E. Thos. Beatty has opened an office on the tenth floor of the Columbia Theatre Building.

STAR CLEVELAND GIVES SUNDAY BURLESQUE

NO INTERFERENCE BY POLICE

CLEVELAND, Ohio, Feb. 14.—The Star Theatre, the local home of Columbia Circuit attractions, opened yesterday for the first time to give Sunday performance, with Jean Bedini's "Peek-a-Boo" company as the attraction. This move on the part of Manager S. M. Drew was looked upon as a defiance of the city officials, inasmuch as Cleveland is the only city in the state in which Sunday burlesque is forbidden.

Manager Drew opened his house on Sunday stating that he believed he was justly entitled to exhibit his attractions if other local playhouses showing pictures, vaudeville and combination programs were permitted to operate on Sunday. He stated that his attitude in this matter was not one of rebellion, but rather of protest against a law which operated only partially. There was no police interference during or after the performance, and the city inspector and several clergymen who attended as censors found no fault, the inspector returning a favorable reply, while the clergymen said nothing.

The show was not materially changed, though an effort was made to give the show the proper Sunday sobriety. Manager Drew stated that he would continue to give the shows every Sunday, and that they would be such that women, children, and clergy could attend with propriety.

MOLLIE WILLIAMS WINS SUIT

ALBANY, N. Y., Feb. 12.—Mollie Williams, burlesque star, has won her suit against the Bucherman Company, a local cleaning establishment, Judge Henry Hirschfeld in City Court deciding that she was entitled to \$500 and costs for damages sustained. Miss Williams brought to the dyers and cleaners some thirty theatrical costumes for renovation. A fire in the establishment of the concern destroyed the stage garments. The actress contended that the dyers were fully responsible for her loss, and her opinion co-incided in by the court. The loss occurred while the Mollie Williams show was playing at the Empire Theatre, this city, about one year ago, and the suit was not brought until last week when the company played a return date.

CHANGES IN "TIDDLE-DE-WINKS"

WORCESTER, Mass., Feb. 14.—Ambarck Ali closes with the "Tiddle de Winks" Company at the Grand here Saturday night. Dick Hahn booked by Ike Weber, will open Monday in Springfield, doing comedy opposite Harry S. La Van. Bert Weston will arrive here tomorrow to put new material in the show.

CHANGES IN "VICTORY BELLES"

James E. Cooper is making a number of changes in his "Victory Belles" this week. The New York Comedy Four and Herbert's Musical Revue of four men and two women join the show. Those who close are Eddie Vine, Ben Moore, Mildred Howell, Russell and Lillian and Fred Rieb.

"JAZZ REVIEW" AT MILES

SCHENECTADY, N. Y., Feb. 14.—The Miles Theatre will play the "All Jazz Review" the last half of this week. It is said this will be the last American Circuit show to play the house this season. The "French Frolics" was supposed to close the house last Saturday.

HASTINGS "BIG SHOW" IS FINE MUSICALLY BUT LACKS COMEDY

Harry Hastings' "Big Show," at the Columbia this week, is a fine musical offering. There are tuneful numbers scattered throughout the show, all of which are bright and catchy. The costumes present a variety of colors of pretty designs, and the scenery and electrical effects are pleasing.

The show, however, is not up to the standard of the past Hastings' shows from a comedy standpoint, nor is the material what it should be. There were several scenes that the comedians worked up to a good laugh, but on a whole it is not the laughing Hastings Show of other seasons.

The program states that Hugh Shubert was responsible for the special music and he gave them something worth while. Joe Smith staged some pretty numbers.

Dan Coleman, who is featured, is the Timothy McNally of old, in his flashy clothes and funny facial expressions. He was suffering with a cold and was working under difficulties, Monday afternoon.

Phil Peters, an eccentric comedian, is again working opposite Coleman. He is doing an eccentric "Dutch" and is more amusing than last season.

Mattie Billie Quinn is a soubrette of exceptional merit. Miss Quinn is a pleasing looking young blonde who beams with personality. She can dance, reads lines very well and puts her numbers over for encores. She displays very handsome dresses which are most becoming. This is the first time we have seen this young lady at the Columbia, and she was a big success Monday afternoon.

Pretty, shapely Hazel Lorraine is another young lady who gave a high-grade performance. She is a Ziegfeld type who, if she did not do anything but show herself in pretty gowns, would create talk, but this young lady can do something. She sings well and renders her numbers with complete ease. She is graceful and reads her lines nicely. We have watched this young lady for several seasons and can't help but see the improvement in her work each year. Miss Lorraine is the ingenue and is one of burlesque's good ones.

Olive La Compte is the prima donna. Miss La Compte, a tall, stately person of good stage presence, wears handsome gowns. We have seen Miss La Compte in better voice than on this occasion.

Fred W. Taylor, a fine looking straight man, who can deliver lines and wear clothes, and also has a fine singing voice, is in many of the scenes, but is miscast. A man of his type is deserving of better things.

Frank O'Neil has improved since we saw him last, several years ago. He is a young juvenile who can both sing and dance. He also reads lines in good shape.

Arthur Stern, a neat looking chap, proved himself a fine dancer.

Miss Quinn and Stern did very well in a dancing specialty early in the show. In the "Dixie" number Stern did a Frisco and did it well.

Miss La Compte offered a singing specialty in one in front of a blue plush drop. She rendered two numbers.

McKissick and Kelly, two colored men, followed in a singing, talking and dancing act that went over big.

A funny burlesque was given on a police court by Coleman, Peters, Taylor, Stern, O'Neil and the Misses Quinn and Lorraine. The scene was funny and well worked up. It was really the first comedy scene that went over.

Taylor was successful in a singing specialty in one, in which he sang a burlesque opera.

Miss Lorraine offered a graceful dance in her "Rose" number.

Miss Quinn offered a dainty toe dance in Miss La Compte's number, which was well received.

In the "love" scene Coleman and Miss Lorraine were amusing.

Miss Quinn did well with "My Tambo Boy," which was nicely staged and had good effects.

"Old Fashioned Days," a very catchy number offered by Miss Lorraine, who was assisted by several of the principals and the chorus, was nicely delivered.

A good comedy scene was given in the rehearsal bit, by Coleman, Peters, Taylor and the Misses Quinn, Lorraine and La Compte.

O'Neil did well in a singing specialty in one as a newsboy. He sang two songs and was called for several encores.

Miss Quinn, down near the finish of the show, offered her specialty. She opened with a song, putting it over nicely. She then went into one of the best hard shoe dances we have seen here. This clever little lady offered some very difficult steps and never missed a tap. Her offering went big and she was compelled to give several encores. Hers is a classy act.

Harry Hastings' "Big Show" has lots of fine dancing, good singing, catchy music, handsome wardrobe, a good looking chorus and a fine production.

SID.

Burlesque News Continued on Page 27



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PUTTING IN PICTURES

Because of the unusual situation which has arisen, due to the big increase in railroad and hotel rates, and, in fact, everything in connection with the operation of a traveling theatrical company, hundreds of theatres in the smaller towns and cities will be unable to book a show next season. A few will put in stock companies, others will adopt a vaudeville policy, while the great majority will for the first time in their careers attempt to profitably show motion pictures.

The manager of a house that has played legitimate attractions will have little difficulty in securing a good stock company, and those that decide to try vaudeville can arrange bookings easily through any of the circuits.

The small town theatre manager, however, who decides to replace traveling shows with pictures will find he has a man's sized job on his hands, if he hopes to be successful. To begin with, the small town manager who is seriously considering a picture policy should make it his business to see that the theatre is thoroughly rearranged as regards seating. It might be an excellent idea for any manager contemplating the making over of his theatre into a picture house to visit the nearest large city and thoroughly examine one or two of the up-to-date film places he will find there.

The methods of presentation, projection, lighting and various types of stage setting should be carefully investigated. Another, in fact one of the most important things in connection with the operation of the house, is music.

The surest way to kill a new picture theatre at the start is to place therein a bad or small orchestra.

Neatly attired house attaches, who should be constantly drilled as regards their attitude toward the patrons of the theatre, are not only important, but absolutely necessary.

Before making any contracts for service, the wise manager will also look carefully before he leaps.

The composition of the program to be offered should be carefully thought out and the likes and dislikes of the theatre-going patrons taken into consideration in the making up of the daily or weekly bills.

THE "WABASH" CONTROVERSY

Feb. 10, 1921.

Editor of THE CLIPPER:

Just saw the article in this week's issue of the CLIPPER, concerning the "Wabash" controversy, and want to congratulate you upon the stand your paper takes in this matter.

It does seem too bad that Dreiser has been allowed to get away all this time with the claim that he wrote part of Paul Dresser's song, and I assure you that I will do all I can to disprove it.

I wrote down the "Wabash" melody as Paul Dresser played and sang it to me, and also harmonized the piano copy. Jas. W. Chattaway, who orchestrated it, and F. Haviland, who was Paul Dresser's partner at that time, have been interviewed by me, and the three of us are absolutely positive that no one helped Paul Dresser in the writing of the "Wabash," nor any other lyric or melody bearing his name.

At the time the "Wabash" song was written, Theodore Dreiser was enjoying the bounty of his brother, Paul, who was endeavoring to give him a much needed start in life.

This action of Dreiser, a successful novelist, in writing a eulogy of his dead brother, and then in the same article to claim to have written part of his most famous song, is outrageous and downright despicable.

As a friend and intimate associate of the late Paul Dresser, I thank you for not letting this claim go unchallenged. Sincerely yours,

THEODORE MORSE.

GET THE SACK INSTEAD OF BONUS

London, Eng., Jan. 31, 1921.
Editor New York CLIPPER:

I observe from a press report taken from the CLIPPER in the issue of Jan. 7 that a statement has been made to the effect that when a theatre is sold the employees are given a bonus according to the length of service.

I am afraid this is not correct. My experience is that when a theatre is sold, some if not all of the employees, so far from getting a bonus, only get the sack.

Yours faithfully,
TERRENCE CANNON,
Gen. Secretary.

National Association Theatrical Employees, 29-31 Portugal Street, London, W. C. 2.

ABOUT "TANGERINE" SCORE

311 Riverside Drive,
Feb. 11, 1921.

Editor THE CLIPPER:

Dear Sir: With reference to a statement in your paper that I had written music for a play called "Tangerine," I beg to say that this is a mistake. I never did. I was only approached on the subject.

Yours faithfully,
DR. HUGO FELIX.

TWENTY-FIVE YEARS AGO

Neil Scully died at Aspen, Colo.

Mr. and Mrs. Russ Whytal played "For Fair Virginia."

Sandow was the star of F. Ziegfeld's Jr. Trocadero Vaudevilles.

George P. Murphy, German comedian, died at Paterson, N. J.

Sol Bloom was the manager of M. Witmark & Sons' Chicago office.

"Singing in the Trolley Car" was published by The Hancock Publishing Co.

Joe Oppenheimer's Zero Co. included Florence Edwards, Bryant and Clell, Fish and Quigg, Valdo, Madden and Curran, Monroe Sisters and Chas. Banks.

The Bostonians included Henry Clay Barnabee, Harold Blake, W. H. McDonald, Eugene Cowles, Jessie Bartlett Davis, George Frothingham, C. E. Landie, Helen Bertram Henley, Josephine Bartlett and Alice Nielsen.

Answers to Queries

Cork.—Frank Cushman died December 19, 1907, at Louisville, Ky.

M. R. E.—Kirk La Shelle produced "The Amerer," with Frank Daniels.

M. O. R.—Frank P. Spellman founded the Cleveland Theatrical Exchange.

M. O. R.—Robert Stickney was an "acrobat" as well as a circus rider.

W. A. C.—The Britt-Nelson fight was held at Colma, Cal., September 9, 1905.

Harlem.—Ernest Hogan was under the direction of Hurley and Seamon for several seasons.

L. U. M.—Amelia Bingham played at the Peoples' Theatre, New York, in "The Struggle for Life."

L. R.—Henry Irving appeared in "The Twelfth Night," November 18, 1884, with Ellen Terry as "Viola."

Tents.—J. T. McCaddon's Circus stranded at Grenoble, France, and he returned to America December 8, 1905.

Dixie.—"The Clansman" was written by the Rev. Thomas Dixon, Jr., and was played at the Academy of Music, New York, in 1908.

K. E.—"The Pearl and The Pumpkin" was a Klaw and Erlanger production and opened at the Broadway, New York, Aug. 21, 1905.

R. U. L.—James K. Hackett and Mary Manning appeared as co-stars in "The Walls of Jericho," by Alfred Sutro, at the Savoy Theatre, New York.

L. O. R.—Martin W. Hanley was manager for Harrigan and Hart from 1875 until their dissolved partnership and later for Edward Harrigan. He died September 7, 1905, at Kane, Pa.

X. Y. Z.—McConnell's Exchange was founded by Will A. McConnell, while he was manager of Koster and Bials, New York. He was also dramatic editor of *The Morning Telegraph*.

S. L. M.—"The Prince Chap," by Edward Peple, was presented September 4, 1905, with Cyril Scott, as Wm. Peyton, assisted by Cecil De Mille, Thomas A. Wise, Grace Kimball and others.

D. B.—Blanche Bates created the role of the girl in "The Girl from the Golden West" at Pittsburgh, Pa., October 2, 1905. Robert Hilliard was the road agent and Frank Keenan, the sheriff.

L. O. B.—Henry De Vries was brought to America by M. B. Leavitt and appeared in "A Case of Arson" at the Madison Square Theatre, New York, January 8, 1906. He portrayed eight of the ten characters in the play.

S. M. O.—"Man and Superman" was written by Bernard Shaw and was produced at the Hudson Theatre, New York, September 5, 1905, with Edward Abeles, Foxy Davis, Clara Bloodgood and Richard Bennett among those in the cast.

S. L. O.—The shooting affair occurred at Gaffney, S. C., while "Nothing But Money" was playing there. M. F. Bennett of that company was killed by George Hasty, a hotel keeper, and Abbott Davison was wounded and died the following day.

S. B.—During the season, Jess Dandy was with "The Prince of Pilsen"; Albert Hart, at the New York Hippodrome; Wm. Courtenay, with his own stock company; George Backus, with "Business is Business"; Drouet, with "The Woman in the Case" and Robert Haines with the "Darling of the Gods."

Rialto Rattles

NO

Francis X is not a Bushman from Australia.

WE WOULD LIKE TO KNOW

Whether George McManus got his idea for "Bringing Up the Family" from Eddie Foy?

THERE SEEMS

To be nothing unusual in the fact that a "Tangerine" was opened in Atlantic City—so was an orange.

SHOULD READ THE LAW BOOKS

Harry Blackstone says that Horace Goldin had a birthday not long ago—Billy O'Connor wants to know if they ever found Blackstone, in the Goldin age.

CONSULT DUNN AND BRADSTREET

A correspondent writes: "How much is Harold Bosworth?"

We do not know, but he is a mighty fine actor, having been screened so often.

POSSIBLY

Bill Lykens, the agent, lost some money out of his pocket the other day and thought that someone had taken it. "Perhaps it was Phantom Hands," suggested Jane Dillon.

NO WONDER

The ghost walks every night instead of Saturday night only in a certain New York show, when for two seats, one has to pay six dollars for Three Live Ghosts—two dollars a ghost.

PERCHANCE

Many who witnessed the gyrations of the girl who was arrested the other night while dancing the "Hunky Dory Woof Woof," thought that the simple string of beads worn made Sophie Trimmer.

JUST HABIT

An actor who off the stage always talked slang a la Bert Leslie, on the stage, in referring to the fact that his father had passed away, said "They closed in one on the old man."

FORTY BARS REST

It has been reported that Silvio Hein, the composer, is suffering from "sleeping sickness."

"That's nothing," said a music publisher on 46th Street, who hasn't one hit, "so are all the song writers this season."

ONE ON HIM

Maurice Bliss, secretary of the Wizards' Club, which gave a banquet and entertainment last week, said he cannot understand the baffling mystery of the disappearance of his ice-cream—what Bliss!

GEE

Say, kid, last week when I handed out that bunch o' gab about not slargin' slang, some wise guy shot me a note, wantin' to know why I canned all the "g's" and said I pulled a Brodie. "I've read Shakespeare," he said, "and I'm onto all the language dope."

About the only thing that guy has read is red hair, which ain't exactly new, but ain't it the truth? It only goes to show that when you do pull the real gab on some boobs, they think it's the bank, and when you see how I can push a pen, you're sure wise as to what an oil-can he turned out to be. Why that simp would get the air in any three-a-day dump before he opened, and I'll bet he ain't even got a bean to go slottin' in the Automat for a cup of Java.

As for me passin' up the consonants, it's a pipe me style's all me own, ain't it, and if I'm givin' out any more inside tips on the right track for any lounge lizards, I'll put you hep to one thing, this Alan Dale'll be passed up altogether.—"G."

MELODY LANE

MUSIC PUBLISHERS ORDERED TO CLEAN UP SONG LYRICS

**E. C. Mills, Chairman of Executive Board of M. P. P. A., Writes
Members That Suggestive and Lascivious Songs Are
to Be Barred from Vaudeville Theatres**

The day of the suggestive or "blue" song is over in so far as the larger publishers of popular music are concerned.

Not only has the public evidenced its disapproval of such numbers, repeated with too oft occurring frequency, but a movement for their elimination from the repertoire of singers in vaudeville has been started. A number of singers in local big time houses were ordered last week to clean up their repertoire of song numbers and to remove therefrom all suggestive material. This was followed by a letter from E. C. Mills, chairman of the executive board of the Music Publishers' Association, sent to the members of the organization, which has created much surprise throughout music circles.

The letter which created something of a sensation is reproduced herewith.

To all members:

"I take the liberty of suggesting a very careful scrutiny of the lyrics of songs hereafter accepted, with a view to eliminating entirely the suggestive, lascivious, double entendre or blue material.

"Outside of the fact that as publishers we do not wish to be sponsors for indecent material or songs that are capable of indecent construction, the matter is that from now on in increasing measure, such songs are going to be barred from the better vaudeville theatres and the publisher, who sponsors them, may find

STERN PREPARING TO START

Joseph W. Stern, the music publisher, who recently disposed of his interests in the music publishing house of Joseph W. Stern & Co. to Edward B. Marks, is preparing to re-enter the music business. Mr. Stern is looking about for suitable offices in which to start his new enterprise, and will publish both popular and high-class music.

"NEST" LEADS FEIST CATALOGUE

"Feather Your Nest," Kendis and Brockman and Howard Johnson's song, is leading the Feist catalogue in both the professional and sales department. The number is being sung by scores of the best known singers and also is selling in large quantities the country over.

NASON FOR VAUDEVILLE

Arthur Nason, recently with the Havidland Music Co., has severed his connections with the latter firm and will break in a new double out of town next week with Leo Ford, formerly Doyle and Ford.

CARKNER WITH THE BROADWAY

C. K. Carkner, formerly manager of the big State St. Chicago store of the S. S. Kress Company, is now with the Broadway Music Corporation in an executive capacity.

"WHISTLING BLUES" FEATURED

Saxi Holtsworth and his orchestra, now playing the Orpheum time with Roscoe Alls, are meeting with much success with the saw Pace and Handy number "Whistling Blues."

POTTER OUT OF BERLIN'S

Harry Potter, who has been with Irving Berlin for the past year, is no longer connected with the firm.

LEE WITH VON TILZER

Milton Lee is now connected with the Harry Von Tilzer Music Publishing Co.

all professional publicity sources withdrawn.

"Clean fun, wit and humor, yes, and plenty of it. The more the better. Lyrics that inspire lewd thought or action, NO! and none of them. Let us attend to this now ourselves and out of our own initiative, before others attend to it for us and compel the action we should be proud to voluntarily take.

"Will you please make it a point to make your writers understand? The subject will come up for discussion at our next meeting and in the meantime please do the necessary."

Following the receipt of the communication there were several meetings between the heads of various houses and their writing staffs and the order went out that in the future no writer could hope to receive consideration for any lyric that bordered on the suggestive or lewd.

There is no doubt that many of the present day songs are not only objectionable for home use but also are entirely out of place in the theatres or any other places where ladies and gentlemen congregate. The large number which have during the past year or so been published and exploited have in almost all instances failed to sell in any large quantities, and their presence in the market has doubtless contributed in some measure at least to the big music slump from which the business is slowly emerging.

FORSTER OPENS IN NEW YORK

F. J. A. Forster, the Chicago publisher, has leased the Maurice Richmond professional offices and has opened a New York branch at No. 1552 Broadway. Richmond will not vacate until March 1, but in the meantime the Forster force is doing business in a portion of the Richmond suite.

Abe Olman of the Chicago office of the firm is in town and will remain until the campaign in connection with the exploitation of "O-Hi-O" is well under way. Dave Wohlman and Walter Donavan are also in the New York office and Sig Bosley of the Frisco branch is on the way to join them.

DISCUSS SONGWRITERS' CONTRACT

A meeting of the Board of Governors of the Music Publishers' Protective Association was held last week at which the proposed contract submitted by the Songwriters' Union was discussed. The various clauses of the proposed agreement were thoroughly gone over but owing to the fact that several of the board were out of the city and could not attend no definite action regarding the contract was taken.

Another meeting at which the matter will be taken up will be held in the near future.

YELLEN BACK IN NEW YORK

Jack Yellen, the lyric writer, is back in New York after an absence of six months. Yellen is connected with the New York office of Forster.

E. Z. NUTTING IN FLORIDA

E. Z. Nutting, music buyer of the F. W. Woolworth Syndicate, is spending a two weeks' vacation at Palm Beach, Florida.

JOS. M. DAVIS MARRIES

Jos. M. Davis, President of the Triangle Music Co., was married to Bertha Thalheimer on Feb. 12.

M. P. P. A. TO REGISTER WRITERS

The Music Publishers' Protective Association has installed a new bureau which will keep a confidential record of all songwriters that are under contract to publishers.

The idea of the new department is to eliminate in so far as possible the controversy and litigation which frequently arises due to the fact that the contracts existing between the various houses and writers are frequently unknown to the music men in general, and many misunderstandings have arisen in connection with their terms.

The records of the new bureau will materially assist in the keeping up of the title registry bureau in addition to furnishing a supply of useful information to the members of the association.

ANOTHER TITLE CONFLICT

There is a conflict in titles between the music publishing firms of T. B. Harms & Francis, Day & Hunter and Maurice Richmond, Inc., which there seems little likelihood of being immediately settled.

The songs are called "Sunshine." The Harms number is by Louis Silver, Irving Caesar and B. D. De Sylva and the Diamond number by George Little, Jack Stanley and Otto Motzan. The Richmond number was registered in the registry bureau of the Music Publishers' Protective Association in April, 1920. The Harms number is not registered, due to the fact that the Harms company are not members of the organization. The Harms song, however, was copyrighted in December, 1919.

REPUBLISH WORK'S SONGS

"Marching Through Georgia," "Ring the Bell, Watchman," "Grandfather's Clock," and other famous songs of Henry Clay Work have been compiled by his nephew, Bertram G. Work, and issued in a volume with a portrait of the poet and composer of Civil War days. Unlike many of the present day composers of popular numbers, Work invented his own melodies and did not lift lengthy passages from old favorites. Among the other numbers that are revived in this volume are "Father Come Home," "The Ship That Never Returned," and "Come Back to the Farm."

OLD COMPOSER PENNLESS

CHICAGO, Feb. 12.—Carl Raymond, writer of "Only in the Way," "Just One Girl," and other songs which were popular some years back, was found here the other day by the police after having been without food for three days. Raymond is now eighty-seven years of age and has apparently outlived his usefulness in the same manner as the old man in his song "Only in the Way." He was also a violinist in the Theodore Thomas Orchestra, greatest orchestra of the Middle West in its day.

VON TILZER TO MOVE

Harry Von Tilzer will move his music publishing business from 222 West 46th Street, where for the past five years it has been located, to new quarters on Broadway near 51st Street.

MOSE GUMBLE IN TORONTO

Mose Gumble is leaving New York this week on a trip to Toronto, where the Remick company has recently opened a branch office in the Brass building. Jack Mendelsohn is in charge of it.

REMICK BUYS "BROKEN MOON"

Jerome H. Remick & Co. have purchased the publication rights of the new Lee Roberts song "Broken Moon," and will immediately commence a big publicity campaign in connection with it.

KEIT IN DETROIT

Jerome H. Keit of the New York Remick office left this morning (Wednesday) for Detroit, where he will be for the remainder of the week.

INDUSTRY FAVORS SALES TAX

The imposition of a uniform sales tax to be paid monthly, the abolition of excess profits taxes, material reduction of individual income surtaxes, elimination of excise taxes and the imposition of a minimum tax of \$5 on all residents of the United States who receive an independent income, were the outstanding suggestions adopted by the Board of Directors of the Music Industries Chamber of Commerce, composed of twelve associations of musical instrument manufacturers and dealers, according to a statement issued yesterday.

"The Revenue acts of 1917 and 1918," said the report, "created consumption or sales taxes on about thirty classes of manufactured products selected hurriedly, without any evidence that the selection was based upon a definite principle of taxation or economics. These taxes impose an additional and discriminatory tax on a limited number of industries, and violate the principle of 'equal taxation for all.'"

"These industries, with hundreds of thousands of employees dependent upon them, are protesting against the retention of any of these taxes."

"Not only would continuance of these wartime excise taxes violate the essential principles of justice and fairness, but they would fail in many instances to continue to yield the expected revenue. Few industries, in normal times, and certainly not all those subject to excise taxes, can maintain volume of sales and a reasonable profit when subject to an additional tax burden of from 5 to 10 per cent. To the extent that these taxes curtail industry, they curtail the source of the revenue which they are supposed to yield, and also decrease the revenue from the income taxes of those industries."

"Not only is a commodity sales tax theoretically sound and feasible at this time, but there is no satisfactory alternative which will raise the needed revenue."

SCHENCK LOSES AUTO

Herman Schenck, professional manager for Harry Von Tilzer, lost his automobile last week. He left it standing in front of the 81st Street Theatre one evening when he went back stage for a moment. When he returned the car had disappeared.

WINKLER ON WAY TO COAST

Max Winkler, president of Belwin, Inc., is now on his way to the coast. An extended trip through all the important towns will be made. He left New York on Lincoln's birthday and will return early in April.

"DREAMY HAWAII" SCORES HIT

"Dreamy Hawaii," Ray Sherwood and F. W. Vandersloot's new number, is scoring a quick success. The song is being sung by scores of singers and is also a big hit on the rolls and records.

KALMAR PURCHASES HOME

Bert Kalmar, the song writer, has purchased a stucco house on Elderwood Avenue, Pelham Heights, from Dr. E. A. Spies. The property was held at \$35,000.

GOLDSTEIN OPENS OFFICE

SAN FRANCISCO, Cal., Feb. 15.—Nat Goldstein Music Publishing Company, with Ford Rush as professional manager, opened handsome offices in the Pantages building this week. They have placed their first three numbers on the market, named "Patsy," "I'm Learning to Love You" and "Harem Eyes."

CRITERION RELEASES NEW ONE

The Criterion Music Co. has released a new number called "Doctor Jazzy Bas Ma Tax." The number, a clever novelty, is being featured by a number of singers in the big time houses.

Bessie Browning is touring the Orpheum time in "Back Again."

Kitty Doner opens April 17th on the Orpheum time at Omaha.

Frieda Hempel has been engaged with the Chicago Opera Company.

Carl Wengart, concert pianist, is to be heard in New York shortly in concert.

Clara Carroll is to open shortly in a new single act written by **Hockey and Green**.

Marguerite De Von is playing the part of the vampire in **Truini Rosen's** "Kiss Me."

Dave Johnson, who has been for eight weeks on the Delmar time, is back in New York.

Bert and Betty Ross are to open for a tour of the amalgamated time on February 21.

John Clark, an English tenor, has been engaged by **Flo Ziegfeld** for a new production.

John Conway, publicity director for the Orpheum Circuit, is ill with nervous breakdown.

Irene Franklin and Burt Green open their Orpheum engagement at Sioux City, March 6th.

Bert Melrose will play the Orpheum circuit, starting at the Majestic, Chicago, February 27th.

Ruth Syrop, who has been ill for a week back, has returned to her desk in Tom Rooney's office.

The Watson Sisters are breaking in a new act at Amsterdam and Glens Falls, N. Y., this week.

Gretchen Hartman leaves for London shortly on the *Olympic*; she will be accompanied by a pianist.

Howard and Lewis are to open on the Orpheum time in May in a new act written by **Harry Baum**.

Blossom Seeley has been given a year's routing and opens at the Majestic, Chicago, February 13th.

The Four Mortons, second edition, appeared in Rochester recently for the first time in twenty years.

Frances Kennedy has been given a route over the Orpheum circuit, opening at Sioux City, April 3rd.

Ed. F. Galligan, manager of the Grand Opera House of Terre Haute, Ind., is now located at Marion, Ind.

Mique Cohen is back with Arthur Hopkins as company manager with Lionel Barrymore in "Macbeth."

Cox and McCoy, who have been playing around Boston for five months, open on the Loew time next week.

Joe Green, of the Green Brothers, was tendered a birthday party by several of his friends on February 9.

Adelaide and Hughes, who have been around New York for some time, are playing St. Louis this week.

Buster Finelle, the dancing and singing violinist, is playing an indefinite engagement at the Broadway Gardens.

Herman Joseph, clown with the Ringling circus for fifteen years, opened in burlesque at Detroit last week.

Lillian Lester and Ray Kossar have been booked to open at the Walton Roof by Tilden-James, on February 21st.

Edward H. See will appear in the new **Achmed Abdullah** play, "Toto," in which **Leo Ditrichstein** is to be featured.

ABOUT YOU! AND YOU!! AND YOU !!!

Alvia Baker, who has been at the Broadway Gardens for some time, leaves for a vacation at Atlantic City next week.

B. A. Rolfe, the former vaudeville producer and motion picture man, is playing cornet in the orchestra at the Strand.

Harold de Becker, of "In the Night Watch," is to have a book of sketches of famous people of the stage published.

The Hilton Sisters open on February 28 for a tour of the Sheedy time at Rochester. Harry A. Romm booked them.

Percy Heath has joined the writing staff of Realart to do photoplays especially for Wanda Hawley and Bebe Daniels.

"Doc" Cook, who has been clowning in Joe Cook's act for some time, is no longer with the act and may go with Van Hoven.

Dave Wohlman, recently with Irving Berlin, Inc., is now in charge of the New York office of Forster Music Publisher, Inc.

Al Williams and Co. opened last week on the Butterfield time at Lansing, Michigan; time was arranged through Al. Runnell.

Ben Garretson, who has been handling publicity for Nora Bayes, has been succeeded in that capacity by Charles Phillips.

Lillian Clinton was booked by Lillian Bradley for the Gus Hill show, "Bringing Up Father," and joined the show last week.

Marion Wilkins, who was formerly with "Ziegfeld's Midnight Frolic," is back in vaudeville with Ernest Evans' "Wedding Bells."

Moskvina closed in "As You Were" and was booked for an indefinite engagement at the Bluebird in Montreal by Harry Walker.

George Walsh is organizing a professional team of football players, to be known as the "All Nationals," which he will coach.

Peggy Ralph, connected with the D. W. Griffith studios, and who in private life is Mrs. Arthur Gerber, has started action for divorce.

The Ushers Quartette closed on the Pan time and opened at Wilkesbarre on the Amalgamated time this week, booked by Tom Rooney.

Bold and Townsend have been held over for another week at the Walton Roof, Philadelphia, where they were booked by Tilden-James.

Beatrice Curtis, who has been with the Harry Fox act, has been forced to retire through her eyes having been poisoned by grease paint.

The "Fashions of 1921," a six people dance revue, broke in at the Astoria last week. **Kuy Kendall** and **Bernie Grossman** produced the act.

The Cansinos, who were formerly with **Bessie Clayton**, are now doing an act of their own. They play Milwaukee week of February 14th.

Harry Williams, who has been director for the Fox studios in Los Angeles for three years, has resigned. Williams was formerly a song writer.

Lucretia Bell, who is shortly to be seen in motion pictures after a lengthy vaudeville tour, has recovered from her recent illness and is back at work.

Eleanor Bennet, prima donna in "The Four Husbands," was married to **James W. Danahy**, newspaper man, on January 21, it was learned last week.

Al Terry, musical director for Chauncey Olcott, has returned to New York where he will spend six weeks before rejoining the show when it opens again.

Harry Danforth, after a ten-day visit to New York City, has returned to Chicago, having secured a number of Eastern acts for the Paul Powell Agency.

Marta Wittkowska, who retired from the operatic stage upon her marriage to Arlington H. Mallory, some time ago, will resume her interrupted stage work.

Julia Kelety, vaudeville prima donna, has signed to sing with the newly formed Boston English Grand Opera Company. She will sing the title role in "Aida."

Ann Lowenwirth, who was taken direct from the Jewish Theatre for the George Jessel Revue, "Troubles of 1920," is now playing the Orpheum time with the act.

Rose Roland, dancer of Samoan specialties in "The Rose Girl," will give a special performance before the members of the Polynesian Club this Thursday afternoon.

Harry Delf has entered a contractual agreement with William B. Friedlander to write two big pieces that the latter will give vaudeville presentation early in the spring.

Lee Simonson, scenic director for the Theatre Guild, has designed the scenery for "Tangerine," the musical comedy which is to be a forthcoming production by Carle Carleton.

E. H. Conway, publicity manager of the Orpheum circuit, who has been confined to his home with a nervous breakdown for some time, is expected back at his desk this week.

Laura Ormsbee Goodridge, who was a soprano soloist in a church at Syracuse, will do an act in vaudeville with Daniel Wolte and Dorothy Edwards, a sister of Gus Edwards.

Pat Rooney, Marion Bent, Charlotte Greenwood and Eddie Moran were among those who were elected to the Actors' Equity Association at the meeting of the Council last week.

Newhoff and Phelps, who have been away from New York for sixteen months playing the Orpheum time, are making their New York appearance at the Moss' Coliseum this week.

Dorothea Sadlier, who played the vamp in "Kiss Me" in vaudeville, has brought suit for divorce against her husband, Ray Ripley, a picture actor. The action was started in Los Angeles.

Jean White and Jazz Band will open in Philadelphia this week. The act is a dance novelty written by **Hockey and Green**, featuring a male dancer with Miss White and five-piece band.

Yvette Rugel contemplates leaving for London shortly; she will have a new accompanist, Leo Feiner, who is to take Jack Leonard's place, Leonard not caring to take the European trip.

Louis Wolheim, the Mexican general in "The Broken Wing," now playing at the 48th Street Theatre, was professor of mathematics at Cornell University, prior to his going on the stage.

Alice Thornton and Maurice Holland split their act amicably upon mutual agreement to further their individual best interests. Holland goes with the Pat Rooney show, "Love Birds."

Leila Lewis, an English press agent and film correspondent for *Tid Bits*, the London *Daily Graphic* and a syndicate of sixteen papers, is here on a publicity campaign for a London firm of producers.

Bessie Clifford, one of the dancing beauties of "The Midnight Rounders of 1921," will pose for **T. D. Skidmore**, the illustrator, for the central figure of an allegorical picture of "Ceres and Her Nymphs."

Ruth Royle was compelled to retire from the Royal Theatre bill on Saturday of last week, due to loss of voice. Her place was filled by the Creole Fashion Plate, who doubled from the Eighty-first Street.

Dorothy Lefevre, one of the Bathing Beauties playing in the "Selfish Set" in a motion picture, swallowed an antiseptic solution by mistake and was rushed to a hospital in Syracuse in a serious condition.

"Donna Montrain and Her Bathing Beauties", who played the Coliseum last week, play Providence this week with Newport to follow. The act has been routed by Tom Rooney over the Sheedy time.

William J. Kelly has been placed under contract to play all the leading roles in the biggest American successes which will be produced in Australia by the J. C. Williamson Co., Ltd. He will sail for Australia next Sunday.

Lucille Watson, who plays the role of Lady Utterwood in "Heartbreak House" at the Garrick Theatre, also plays the heroine of "At the White Villa," at the special matinees given by the Players' Fellowship in conjunction with **A. H. Woods**.

Arthur L. Coglier, ticket taker at the Eighty-first Street Theatre, temporarily stepped out of his character as front doorman last week to play the part of Abraham Lincoln in a special feature arranged at the house to celebrate Lincoln's Birthday.

"Donna Montrain and Her Bathing Beauties" will play return engagements at all the Philadelphia houses of the Sabotsky McGuirk time, starting March 4 and then opening on the Delmar time April 4 at Norfolk or Richmond; direction of Tom Rooney.

Clair Starr (Mrs. Will King) is in New York City seeking new costuming ideas for the Will King Musical Comedy Company, now playing in San Francisco. **Miss Starr** has been playing the ingenue parts, and during her absence **Florence Prinly** will assume her roles.

Dora Duby, of the "Midnight Rounders of 1921," prior to her connection with that show was a librarian in Seattle, Wash. **Madame Pavlova** was her fairy godmother, sending the player to New York to take dancing lessons. **Miss Duby** made her stage debut in vaudeville.

Bernard and Garry took Wilbur Sweatnam's place at the Fifth Avenue on Wednesday when the latter was forced to retire from the bill due to illness. They were held over for the last three, doubling with the Jefferson, but out of the upper show at the Fifth Avenue.

Charles George, author of "Go Easy, Mabel," has completed a new play, "The Same Old Girl," written in collaboration with **Pauline Phelps** and **Marion Short**. The latter are responsible for "Shavings," "A Grand Army Man," etc. **A. H. Woods** will present the new play early in April.

Irene and Constance Farber have received a beautiful set of Russian vases, the gift of the United States Navy for kindness shown by the comedienne to sailors. **Captain Flannigan** of the U. S. S. Jason made the presentation speech. The **Misses Farber** are playing in "Greenwich Village Follies."

Al Mamaux of Mamaux and Rule, signed his 1921 baseball contract with Charles Ebbets in the Moss offices last week. He was given a substantial raise in three figures for next season. At Moss Flatbush Theatre a box party was given for him last week and several members of the ball club attended, including Otto Miller, Clarence Mitchell and Leon Cadore.

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February 16, 1921

THE NEW YORK CLIPPER

19

HUDSON AND JONES

Theatre—*Colonial*.
Style—*Comedy and singing*.
Time—*Fifteen minutes*.
Setting—*Special, in "one."*

The set represented a road house named the "Green Beetle." The two, man and woman, entered, the Titian-haired girl in a gown of green with a bird of paradise affixed at the left shoulder; she had a lemon-colored hat and gold slippers and stockings. The man was attired in dress suit and high silk hat. The girl referred to him as "the Baron." In make-up, manner, actions, gestures, style, method of speaking and working, he strongly suggested Sam Bernard in "The Rich Mr. Hogenheimer." In fact, if one didn't know, he would have thought Bernard was on the stage.

Some dialogue was good for laughs, and put over in fine style; the girl then did a vocal number, "The Many Things That Happen to a Girl," selling it well.

The woman, who wanted to marry the "Baron" as long as she considered there was a possibility of becoming a baroness, reneged when she was informed that instead of a baron the man was but a barber, and could only make her a "barberess." She did a recitation to music, and the "Baron" replied in verse.

For a finish a neat dance was done which sent them over very nicely; the girl is a clever artiste, a good foil, and a capable performer. She gives the impression that she is English. H. W. M.

NEW ACTS AND REAPPEARANCES

(Continued on Page 25)

KATE AND WILEY

Theatre—*Colonial*.
Style—*Posing and acrobatic*.
Time—*Nine minutes*.
Setting—*Special in "three."*

On at a late hour, in a hard spot, Kate and Wiley did very well. They have a classy offering that shows class and cleverness.

At the rise of the drop, the two, in tight-fitting white suits, are discovered atop a very small pedestal, upon which they do a couple of poses. They then go into a routine of feats, one of the best of which was the back bend from a back arm lock by the girl to the pedestal, and returning again by the same method to her former position; she is very graceful, and has a wonderful chest and arm development.

The man is of very good figure also and, following the pedestal work, several feats were shown on the "tape," which were smoothly, neatly and artistically presented, the girl doing the bulk of the work.

For a finish, the girl hung head downward, and slipped her hand through the loop of a short strap, the man hanging from the loop at the other end and doing a number of pull-ups and half twists. The act will do well on any bill. H. W. M.

HUGHES & NERRET

Theatre—*Regent*.
Style—*Talk and song*.
Time—*Fifteen minutes*.
Setting—*One*.

Two shots are heard off stage, after which a slender chap gives an exceptionally good imitation of Tyrus Cobb hooking into second base by sliding half way across the stage. The sliding one is followed by a tall, blond-haired chap. For the next fifteen minutes or so the first one spends the greater part of the time picking himself up from the floor. This chap, Hughes, is a nut comedian of the nuttiest variety, and while some of his gags flop as hard as he hits the floor most of them get over with the assistance of the hokum. Every time Hughes pulls a gag his partner slaps him on the back and he does an Annette Kellerman that would make Jim Beckett turn green with envy. A song by Nerret, the straight, gives Hughes a chance to continue his foolishness from a lower box. The same manner of hoke is continued for the balance of the turn. Hughes, for one, should be sure the act has a concluding punch. The last time he is slapped on the back he is sent clean over the footlights into the orchestra. The comedy is not in the least offensive and the turn won any number of laughs. J. Mc.

ASHLEY AND DORNEY

Theatre—*Fifth Avenue*.
Style—*Comedy and singing*.
Time—*Twelve minutes*.
Setting—*Two and One*.

One of the stage cards reads Eshley and Dorney and the one on the opposite side, Mme. Le Vonce; the opening music was played for both acts, as if a mistake had been made, and a tall well built girl entered in a low black velvet gown, a headdress of jet and aigrettes, carrying a lemon colored ostrich plume fan, and wearing black slippers.

Ashley and Dorney enter as if to do their act and an argument ensues, the girl claiming it is her spot and that she was told to go on. Ashley and Dorney refuse to retire, the girl makes an exit and the stage manager calls to the pair to get off the stage.

This is worked up again, the argument leading into a dialogue between the three, some of which is rather risqué.

The opening drags and although the girl looks well, the whole idea could scarcely fool a vaudeville audience of today and does not seem to be of sufficient weight or importance to sacrifice the punch at the beginning.

Following, the straight did a single number which was well put over, and down in one, a parody was sung by Ashley which went over for a hand. The act was undoubtedly cut at the show reviewed; we failed to note that the new material was any improvement on the old act.

H. W. M.

GERTRUDE HOFFMAN

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RIVERSIDE
THIS WEEK

Jack Benny

Direction of
THOMAS FITZPATRICK

LEE and J. J. SHUBERT

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Riverside—Schelth's Mannikins—De Haven & Nice—Grace Nelson—Pearl Regay & Band—Ida Mae Chadwick—Ella Shields—Kraemer & Boyle.

Colonial—Ryan & Bronson—Toto—Avery & O'Neill—Juliet—Edwin George—Eva Tangany.

Alhambra—Young & April—Bartram & Saxton—Marine Sisters & Schooler—Chic Sales—Boston's Riding School—Ben Bernie—William Roche & Co.—Ruby Norton.

Royal—Samsted & Marion—Kellet & Pollock—Senator Murphy—Chas. Withers & Co.—Ernie Ream—Howard's Ponies.

Jefferson—Madame Herman & Co.—Russell & Devitt—Josephson's Icelanders—Geo. Rosner—Ruth Roye—Kitty Doner & Co.

Hamilton—Four Ortons—Colin O'Moore—Tom Wise & Co.—Burns & Frabito—Dorothy Jardon—Jack Inglis—Eyes of Buddha.

51st St.—Leo Corillo—Gallagher & Martin—Burt & Rosedale—Sawyer & Eddy.

Broadway—Army Bros.—Marcelle Fellette—Frank Mullane—Bowers, Walters & Crooker—Vera Gordon & Co.

Regent (First Half)—Van Cleve & Pete—Ryan & Ryan—Swift & Kelly. (Second Half)—Bernard & Garry—Toto—Brooks & Powers.

Coliseum (First Half)—Bernard & Garry—Mabel Burke & Co.—Paul Morton & Glass—Gallagher & Rolley—Dooleys. (Second Half)—Van Cleve & Pete—Ryan & Ryan—Swift & Kelly.

BROOKLYN.

Bushwick—Rekoma—Bert Levy—Demarest & Collette—Mme. Besson & Co.—Davin & Darnell—Craig Campbell—Pressler & Klaiss—Kara.

Orpheum—Raymond Wilbert—Nash & O'Donnell—Gordon & Ford—Eva Shirley & Co.—Cicconi—Adelaide Bell & Co.

Flatbush—Haig & Levere—Hugh Herbert & Co.—Heath & Sperling—Innes Bros.

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Temple—Frawley & Louise—Ed Janis Revue—Billy Glason—The Leasons—Miller & Mack—Jordan Girls—McFarland Sisters—Home Miles & Co.—Marget Young—Chas. McGood & Co.

PHILADELPHIA, PA.

Keith's—Coogan & Casey—Lucy Bruch—Skatells—Lafrance & Kennedy—Gertrude Hoffman—Masters & Kraft Revue—Thos. E. Shea & Co.—Margaret Young—Chas. McGood & Co.

BOSTON, MASS.

Keith's—Baliot Trio—Matty Lee Lippard—Bronson & Baldwin—Jack Osterman—Ethel MacDonough—Buzell & Parker—Bushman & Bayne—Radjah.

WASHINGTON, D. C.

Keith's—Fred Lindsay & Co.—John B. Hymer & Co.—Sidney Grant—Osborne Trio.

PROVIDENCE, R. I.

Keith's—Evans & Perez—Greenlee & Drayton—Taxie—Arnold & Lambert—Ernest T. Seton—Wilton Sisters—Morris & Campbell—Irving & Jack Kaufman—Monroe & Grant.

BUFFALO, N. Y.

Shea's—William Ebbs—Ernest Evans & Co.—Sybil Vane—Mel Klee—The Duttons.

TORONTO, CAN.

Shea's—Bill Genevieve & Walter—Elkins, Fay & Elkins—Mack & Earl—Wood & Wyde—Eddie Foyer—George Moore & Co.—Lucas & Inez.

QUEBEC, CAN.

Auditorium—Beginning of the World—Chas. Mack & Co.—Sandy Shaw—Camille Trio.

MONTREAL, CAN.

Princess—Davis & Pelle—Dave Roth—Ed & Berthe Conrad—Edna Dreon—On Fifth Avenue—Rome & Gaut—Robbie Gordone.

HAMILTON, CAN.

Lyric—Homer Romaine—Two Rosellas—Hymack—Hobson & Beattie—Handers & Millis—Clara Howard.

TORONTO, CAN.

Hippodrome—Dunham & O'Malley—Dawson Sisters & Co.

OTTAWA, CAN.

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DAYTON, O.

Keith's—Four Lamy Bros.—A. C. Astor—Vincent O'Donnell—Wanzer & Palmer—Emmy's Pets—Trixie Friganza—Rialto's Look.

COLUMBUS, O.

Keith's—Flying Weavers—Jack Joyce—W. Marshall & Candy—Bet Smith—Santos & Hayes Revue.

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YOUNGSTOWN, O.

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Sheridan Square—Giant & Wallace—Adams & Barnett—Voyer & Wendell.

JOHNSTOWN, PA.

Majestic—Mildred Parker—Night Boat—Green & Myers.

ERIE, PA.

Colonial—Christie & Bennett—Harry J. Conley & Co.—Susan Tompkins—International Revue.

PATERSON, N. J.

Majestic (First Half)—Jed Dooley & Co.—Yip Yip Yaphankers. (Second Half)—Shriner & Fitzsimmons—Mabel Burke & Co.

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Orpheum—Four Ortons—Colin O'Moore—Tom Wise & Co.—Burns & Frabito—Dorothy Jardon—Jack Inglis—Eyes of Buddha.

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Keith's—Mme. Herman & Co.—Russell & Devitt—Josephson's Icelanders—Geo. Rosner—Ruth Roye—Kitty Doner & Co.

LOWELL, MASS.

Keith's—Clown's Seals—Aloha & Girlie—Morton Jewell & Co.—Sailor Reilly—Paul Decker & Co.—Dolly Kay—Lohe & Sterling.

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ORPHEUM CIRCUIT

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Julian Eltinge—Henry Santry & Band—Eliore & Williams—Mary Haynes—"Magic Glasses"—Harry & Anna Seymour—Bon Beyer—Pearson, Newport & Pearson—Herman & Shirley.

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Beth Berl & Company—Little Cottage—Glenn & Jenkins—Margaret Padula—Butler & Parker—Marino & Maley—Marcontoni Trio—Hughes Dno—Ducas Brothers.

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Orpheum—"Moonlight"—Charles Irwin—Franklin & Jean Tell—The Nagyfs—Bobby O'Neill & Co.—Finn & Sawyer—Alfred Farrell & Co.

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Orpheum—Harriet Remple & Co.—Ford Revue—Murphy & White—Holmes & La Vere—Everest's Circus—Hubert Dyer & Co.—Moss & Frye.

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KANSAS CITY.

Orpheum—Geo. Jessel's Revue—Gosler & Busby—Roy & Arthur—Daisy Nellis—Oscar Lorraine—Owen McGivney—Selbini & Nagle.

LOS ANGELES.

Orpheum—De Wolf Girls—Peggy Bremen & Co.—Beatrice Morgan & Co.—Conroy & Howard—Bobby Randall—Sig. Friscoe—Gordon Circus—Frances Prichard & Co.

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Orpheum—Victor Moore & Co.—Roscoe Ailes & Co.—Tracey & McBride—Joe Towle—Dunbar's Darkies—Three Regals—Fenton & Fields.

OAKLAND.

Orpheum—Step Lively—Keeny & Hollis—Claud & Fannie Usher—J. C. Nugent—Oakes & De Lour—Dora Hilton—Mr. & Mrs. G. Wilde.

PORTLAND.

Orpheum—For Pity's Sake—Hampton & Blake—Burke & Betty—Moody & Duncan—A Miniature Revue—Albertina Rasch & Co.—Delmore & Lee.

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RIALTO.

Rialto—Varieties of 1921—Howard & Sadler—Espe & Company—Shaw & Campbell—Hayatake Brothers—Max York's Dogs.

SAN FRANCISCO.

Orpheum—Annette Kellermann—Stuart Barnes—Janet of France—Vokes & Don—Tuscano Bros.—Rainsell & Deyo—Flo & Ollie Walters—Eliz. Bruce & Co.

SEATTLE.

Orpheum—Valeska Suratt & Co.—Johnny Burke—Grey & Old Rose—Harry Kahn—Flo Lewis—Rice & Newton—Flying Mayos.

F. F. PROCTOR CIRCUIT

NEW YORK CITY (Week of Feb. 14.)
51st St.—Wilton Sis.—Chas. L. Fletcher—Rect & Rector—Fred Glirane Co.

Broadway—Ruth Budd—Vesette—Sylvia Clark—Maxine Bros. & Bobby—Dugan & Raymond—Jack Inglis—Hugh Herbert—Bartram & Saxton.

Coliseum (First Half)—Al Raymond—Pearl Reby & Co.—Newhuff & Phelps—Haig & Levee—Paul Decker Co.—Minette & Sidell. (Second Half)—Jack Kennedy—Walters, Bowers & Co.—Anna Chandler.

REGENT

(First Half)—Walter Bowers & Co.—Anna Chandler—Harry LaMont—Jack Kennedy Co.—Thornton Sis.—Lucky & Harris. (Second Half)—Paul Decker Co.—Haig & Levere—Dave Harris.

5th Avenue (First Half)—Coogan & Casey—Lorraine Sis.—3 Hoy Sis.—Ladies of the Jury—Millard & Marlin. (Second Half)—Ed. & May Ernie—Sawyer & Eddy—Snyder & Milano Co.—58th St. (First Half)—Jed Dooley Co.—Great Kesling—Morton & Class—Baby Mine—Ning Toy—Sawyer & Eddy—Elliott Best & Co. (Second Half)—Burns & Frabito—Gilfoyle & Lang—Devaro & Zemater—John O'Malley—J. Harmon—Current of Fun—3 Dancing Cliffs.

Harlem Opera House—Bob LaSalle Co.—Mabel Fonda, Trio—Paul & G. Hall—Rice & Ward—Tommy Gordon. (Second Half)—Coogan & Casey—Levy Welch Co.—Liddell & Gibson—Sylvia Clark.

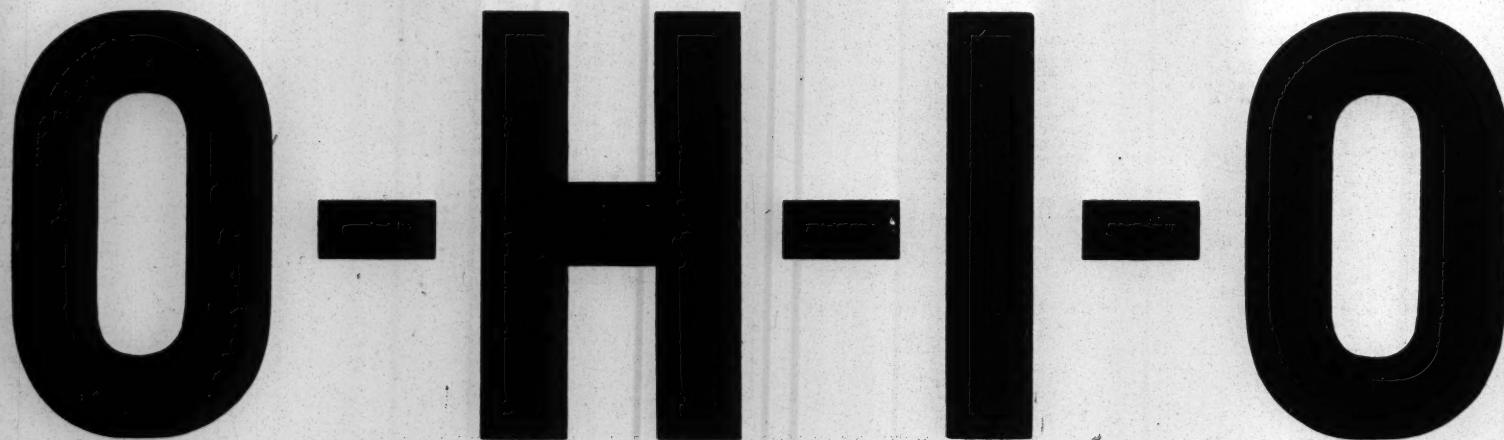
125th St. (First Half)—Mack & Reading—3 Rianos—Jas. C. Morton—Josephine Davis—Ajas & Emmie—Sensor Murphy. (Second Half)—Jean Leighton's Revue—Curry & Graham.

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February 16, 1921

THE NEW YORK CLIPPER

23

VAUDEVILLE BILLS

(Continued from Page 21)

HAVERHILL

(First Half)—Meiva Sis.—Hall & Goss—Matty & Lippard—Kitner & Reaney—Making Movies. (Second Half)—Robert & Robert—The Dorans—Frozini—Making Movies.

ITHACA

(First Half)—Farmers Weeks. (Second Half)—Hill & Ackerman—Shapiro & Jordan—Pietro.

JOHNSTOWN-PITTSBURG

LeClair & Sampson—Bally Kelly Co.—Helen Staples—Franz Frazere—Rolland & Ray—Gilfoyle & Lang.

JERSEY CITY

(First Half)—Curry & Graham—Hans Roberts Co.—Ray LaFrance. (Second Half)—Irving & J. Kaufman—Mabel Fonda Trio—Ray & Emma Dean.

JAMESTOWN

(First Half)—Bolger Bros.—Wolford & Stevens—Be Cautious, Girls. (Second Half)—Challis & Cortau—Al H. Wilson—Enigma.

LANCASTER

(First Half)—Louis & F. Berkoff—Marie Sparrow—Cunningham & Bennett—30 Pink Toes. (Second Half)—Flagler & Malia—Millicent Mower—Vine & Temple—3 Martells.

LAWRENCE

(First Half)—Robert & Robert—Mason & Shaw—McGrath & Deeds—Devoe & Startzer. (Second Half)—Pedrick & Devere—Bennivici Bros.—Happy Lester Mason—Alexander Bros. & Evelyn.

LEWISTON

(First Half)—Nash & Wilson—Irene—Burns & Wilson—Mellon Renn—Denny & Barry. (Second Half)—Morlen—Lucille Cockie.

MCKEESPORT

The Wonder Girl—Seymour Brown—Oliver White Co.—Edwards & Francis—Galletti's Monkeys—P. George—Jessie Westlake—Ed Zoller Co.

MONTREAL

Camille Trio—Dawson Sis.—Pagana.

MORRISTOWN

(First Half)—Hyman Adler Co.—McLaughlin & Evans—Sam Hearn—Choy Ling Hee Troupe. (Second Half)—Reed & Lucie—Burt & Rosedale—Al Raymond—Pederson Bros.

MANCHESTER

(First Half)—Paul & Lillian—Emma O'Neill—Dernivici Bros.—Harry Lester Mason—Havemann's Animals. (Second Half)—Herskind—Hall & Goss—Matty Lee & Lippard—McGrath & Deeds—Havemann's Animals.

NEWARK

Shriner & Fitzsimmons—Arena Bros.—Ona Munson Co.—Ben Bernice—Barry & Whitedge—Dody & Burman.

NEW LONDON

York & King—Donlin & Mayfield—Jack McAuliffe—Dottie Claire.

NEW BRITAIN

(First Half)—Caplane & Wells—Trovollo Co. (Second Half)—Coakley & Dunleavy—Sam Hearn—Sylvia Mera & Reckless.

NEW CASTLE

(First Half)—P. George—Jessie Westlake—Miller & Capman—Tom & Dolly Ward—McDevitt, Kelly & Quinn—Ed Zoller Duo. (Second Half)—The Wonder Girl—Edwards & Francis—Oliver White Co.—Seymour Brown—Galletti's Monkeys.

NEWPORT

(First Half)—Nestor & Vincent—Hendricks & Stone—Jim McWilliams. (Second Half)—Dave Winnie—Craig & Holsworth—Rush & Burke—McCormick & Regay—The Camerons.

NEW BEDFORD

(First Half)—Dave Winnie—Wild & Sedalia—Wanda Ludlow Co.—Bender & Mehan—McIntosh & Maids. (Second Half)—Ryan & Weber—Lambert & Phillips—Sharkey, Roth & Witt—Four Casting Mellos.

OLEAN

(First Half)—Challis & Cortau—Al H. Wilson—Enigma. (Second Half)—Bolger Bros.—Wolford & Stevens.

PITTSBURG

Alfred Delmore—Seymour & Jeannette—Dena Cooper Co.—Stone & Halo—Rodeo & Marcon—Four of Us—Violet & Lewis.

PATERSON

(First Half)—Wm. Halle—Alice Walker—Juvenile ??—Duncan & Carroll—Niko Trio. (Second Half)—Bob LaSalle—Ching Ling Hee Troupe—Gruet, Kramer & Gruet—John S. Blondy Sis.

PHILADELPHIA, PA.

Wm. Penn (First Half)—Kitamura Japs—Maire Russell—Simpson & Dean—A Trip to Hitlerland. (Second Half)—Daly, Mack & Daly—Will Oakland—Scanlon, Denno & Scanlon.

New Kensington (Second Half)—Smith Sisters—Leonard & 3 Rounds—McDevitt, Kelly & Quinn. Grand St. (First Half)—John S. Blondy Co.—Bostock Circus. (Second Half)—Sully, Rogers & Sully—Bostock Circus.

Grand Opera House—Kafka & Stanley—Transfield Sis.—Arnold & Lambert.

National (First Half)—Thames Bros.—Ryan & Weber—Harry White—Four Jacks and a Queen. (Second Half)—Meiva Sis.—Tom McRae Co.—Fields & Gottler—Longta & Sam.

Keystone—Aloha & Grilie—Wm. Davis—Bally-Hoo Trio—Not Yet Marie.

Girard (First Half)—Ziegler Bros.—The Night Line. (Second Half)—Simpson & Dean—Harry Hayward Co.—Marie Stafford—Zottman's School Act.

PAWTUCKET

(First Half)—Princess Wah Letka—Prof. Peak—Flaherty & Stoning—Paul Brady. (Second Half)—Jack & Naynon—Pollard—Clown Seal.

PITTSBURG-JOHNSTOWN

Stafford Dursos—Submarine F-7—Haywood Girls—Silent Mora.

PASSAIC

(First Half)—Frank Marcy—Hal & Francis—Burt & Rosedale—Keegan & O'Bourke—Pederson Bros. (Second Half)—Rice & Ward—Senator Murphy—Nikko Trio.

PIITSFIELD

(First Half)—Daisy & Wilson—Nelson & Waring—Hendrix Belle Isle Co.—Ungaro Romany—LaPitte Jennie. (Second Half)—Travis Douglas Co.—Martha Pryor.

PARKERSBURG

(First Half)—When Dreams Come True. (Second Half)—Geo. & L. Garden—Sophie Kasmir.

QUEBEC

LaFrance Bros.—Hall & Shapiro—Brightons.

READING

(First Half)—The Philmers—LaFrance & Kennedy—Ethel Clifton Co.—C. Nasar & Darling—Keno, Fables & Wagner. (Second Half)—Aloha & Grilie—Arthur & L. Bell—Burke, Walsh & Mana—Mari Russell—The Doll House.

STEUBENVILLE

(First Half)—Sealo—Hal Johnson Co.—Wallace Galvin. (Second Half)—Delano & Pike—Holliday & Burns—Guy Voyer & Co.—Clara Howard.

SCHENETACNY

(First Half)—Frank Wilson—Arthur & Leah Bell—Mabel Tallaferro Co.—Cantwell & Walker—Josephson's Icelanders. (Second Half)—Asahi Troupe—Taylor, Howard & Them—Cavanaugh & Everett—Strand Trio—Century Girls.

SYRACUSE

(First Half)—3 Ander Girls—Rudell & Dunegan—Proffiting—Strand Trio—4 Ushers—Daly Bros. (Second Half)—Rudinoff—Leonard & Porray—Thos. Hoier Co.—Norwood & Hall—20th Century Revue.

SHENANDOAH

(First Half)—Akron—Chester & Allen—Creedon & Walsh—Wm. O'Clare Girls. (Second Half)—Lynch & Zeller—Ziegler Bros.—Goldie & Thorne—Archer & Belford.

SHAMOKIN

(First Half)—Lynch & Zeller—Archer & Belford—Millicent Mower—3 Martells. (Second Half)—Knights Roosters—Si Stebbins—Cliff Nazarro Co.—30 Pink Toes.

STAMFORD

(First Half)—Neta Johnson—Coakley & Dunleavy—Fred Elliott—Sylvia Mora & Reckless Duo. (Second Half)—Mizda Selbini & Co.—Worsley & Rogers—N. Y. Comedy Four—Tom Wise Co.

SALEM

(First Half)—Infeld & Noblet—The Dorans—Frosini—Long Tack Sam. (Second Half)—Devore & Startzer—Mason & Shaw—Kitner & Reaney—Manuel Romaine Trio—Tommy Alden Co.

TROY

(First Half)—Strassel's Seals—Bobby Falom—Leila Shaw Co.—Creole Fashion Plate—Morris & Campbell—Kara. (Second Half)—Bedington & Grant—Boyd & King—Arthur & Leah Bell—Mabel Tallaferro Co.—Tighe & Leedom—Josephson's Icelanders.

TORONTO

Miss Ioleen—Brown, Gardner & Banett—Elsie LaBerge—Dela Flame—Healey, Pietrie & Scott.

UTICA

(First Half)—Eddie Montrose—Stanley & Lee—Frank Mullane—Bobby McLean Co.—Ashey & Dorney—Equilli Bros. (Second Half)—Nestor & Vincent—Major J. Allen—Sharkey, Rott & Witt—Mrs. Wellington's Surprise.

WOONSOCKET

(First Half)—Clown Seal—Pollard—Nearly a Prince—Jack & Naynon. (Second Half)—Paul Brady—Flaherty & Stoning.

WHEELING

(First Half)—DeLano & Pike—Lew Leonard—Guy Voyer & Co.—Holliday & Burns—Clara Howard. (Second Half)—Sealo—Hal Johnson Co.—Wallace Galvin.

YORK

(First Half)—Aloha & Grilie—Arthur & Leah Bell—Burke, Walsh & Mana—Mari Russell—The Doll House. (Second Half)—The Philmers—LaFrance & Kennedy—Ethel Clifton Co.—C. Nasar & Darling—Keno, Fables & Wagner.

POLI CIRCUIT

BRIDGEPORT

Poli (First Half)—Lucelle Trio—Arthur Hadley—Al & Angie Knight—Ferro & Coulter—Polly's Pearls. (Second Half)—Vee & Tully—Gene Metcalfe—Pinto & Boyle—Renee Roberts' Revue.

Plaza (First Half)—Just 3 Girls—Fred Whitehouse—Osborne & Crosby—Princeton Five. (Second Half)—Toder & Dean—O'Brien & Bradley—Burke & Touhey—Will & Blondy.

HARTFORD

Capital (First Half)—Vee & Tully—Billy Rogers—Carl & Inez—Pinto & Boyle—Four Marx Bros. (Second Half)—Lucille Trio—Marshall & Mathews—Taxie—Frank Gaby—Ming Toy.

Palace (First Half)—Burnett Sisters—Joe Daniels—Rome & Cullen—DeBell & Waters—Valdo, Meers & Valdo. (Second Half)—One & Partner—Fad & Fancy—Mabel Wayne—Britt & Mace—Osborne & Crosby—The Doll House.

NEW Haven

Palace (First Half)—Harry Watkins—Miller & Fair—Ming Toy. (Second Half)—Flying Henrys.

(Continued on page 31)

ORCHESTRA NEWS

TO STAGE ORCHESTRA BATTLE

A battle of ability will be staged at Harmon's "Dreamland" at Chicago, Ill., just as soon as Henry K. Bergen's challenge to P. T. Harmon, proprietor of the famous ball room, is accepted. Mr. Bergen addressed an open letter to Mr. Harmon, which is appended herewith.

"Mr. P. T. Harmon, Proprietor Dreamland Ball Room.

"Dear Sir: You are taking an unfair advantage. You have the only sixteen-piece orchestra in any ballroom in Chicago and you know well enough that you can safely challenge the world to beat them because there is no other combination of that size that has its specialties worked up.

"But if you want to be on the square, why don't you take on Isham Jones with nine men against nine of Edgar's orchestra?

"You'll find out in a hurry who's who in the dance music world then."

HENRY K. BERGEN

Agreeable with the request contained therein, a time will be fixed to suit Isham Jones' convenience, and a determined musical effort made to beat the Edgar aggregation, man for man. The orchestra teams will consist of nine men on each side, and it is likely that the audience will be asked to render the deciding vote. Dreamland is one of the most popular resorts in the Windy City, with a special cabaret on Thursday nights. This Thursday, Sophie Tucker and five syncopants of music, will entertain. On other evenings the ball room is given over to dancing. If nothing occurs of the friendly challenge, it will be agreed, has served its purpose.

AGENT SUES JAZZ BAND

The Rialto Versatile Five, a jazz band playing with Pearl Regay's act on the Keith circuit, is named the defendant in a suit filed in the Third District Municipal Court, last week, by Harry Walker, through his attorneys, Keppler and Hochman, for the recovery of \$750 for managerial services which he alleges he rendered the defendant. According to his complaint, Walker trained the band and then secured a position for it at \$150 a week. He later placed it with Pearl Regay at a salary of \$350, he claims, on the basis of a two-year contract made in March, 1920.

FISHER ON MIDDLE WEST TOUR

Chas. L. Fisher and his Exposition Orchestra is booked solidly over the Michigan district, the route beginning on Feb. 21 at Kalamazoo and ending March 21 at the same city, playing a return engagement. He plays every city of any importance in the territory mentioned. The orchestra has already played nine other states. It is meeting with much success wherever it plays.

NEW DANCE HALL FOR MONTREAL

MONTREAL, Canada, Feb. 14.—Mr. and Mrs. Francis Sinclair, who conduct a dance studio here, are to open a new dancing pavilion here on May 15. The dance floor is to be the largest in Canada and will be under the management of Edward St. George. An American orchestra will supply the music.

WYLIE WAHL IN NEW YORK

Wylie Wahl, leader of the Winton Hotel orchestra of Cleveland, spent several days in New York last week visiting his many leader friends. The Winton orchestra is one of the most popular in Cleveland and Wahl is making a feature of the better type of composition.

PARKS WITH ARNOLD JOHNSON

Frank Parks, formerly at the Crystal Palace, in Chicago, is now playing with Arnold Johnson's aggregation at the Cafe de Paris.

KERN WITH THE GENTRY SHOW

Henry Kern is going out this season as bandmaster with the Gentry Bros. show.

WHITEMAN TO BOOK

Paul Whiteman, who with his orchestra is appearing at the Palais Royal, where he has scored such a success that he is the talk of musical New York, is about to embark, it is said, in a booking plan which will greatly increase his already large earning capacity.

Whiteman in association with George Rubenstein is to supply Whiteman orchestras for dances and other social affairs of a high order which, due to Mr. Whiteman's big reputation, are in big demand at present. So big is the Whiteman vogue that the western leader, together with an organization of 9 men, played an engagement at the Vanderbilt recently for which he received \$1,500.

Whiteman, owing to his engagement at Palais Royal, is unable to personally appear at many affairs but his name in connection with an orchestra is naturally of much value. The orchestra, it is said, will all be known as Whiteman organizations and will demand a big fee for their services.

HADLEY LEADS PHILHARMONIC

Henry E. Hadley led the concert by the Philharmonic Society Monday afternoon at Carnegie Hall. Mr. Hadley is no less gifted as a conductor than as a composer. He has a firm, incisive beat, authority and understanding, and his directing resulted in a pleasurable afternoon.

The compositions on the program were Chadwick's Overture "Melpomene," Kalinkinoff's Symphony No. 1 in G minor, Saint-Saens's Concerto No. 2 in G minor, Op. 22 for piano and orchestra, and Percy Grainger's Children's March, "Over the Hills and Far Away."

Mr. Grainger, the soloist, played with his usual verve a concerto particularly well suited to his pianistic abilities and also assumed the part allotted to the piano forte in his whimsical march.

HICKMAN'S BAND MAKING RECORDS

SAN FRANCISCO, Cal., Feb. 15.—Art Hickman's Orchestra is making Columbia graphophone records in the Colonial ball room of the St. Francis Hotel here. These are the first records of the famous jazz band made on the Coast. E. M. Burns, first vice-president of the Columbia company, is directing.

BROWN ACT ON SOUTHERN TIME

Tom Brown's Indians, a saxophone sextette, formerly with "Chin Chin," and "Jack O' Lantern," are on the Keith Southern Circuit where they are headlining. The act includes Lew Gould, Joe Ginty, Harry Le Rue, Ray Cowles, Carl Knesler and Max M. Simons.

GANNON A HIT IN WASHINGTON

Thomas J. Gannon is one of the most popular orchestra leaders in Washington, D. C. He has a combination that puts over the melodies in unique fashion and stamps him as individually distinctive.

HAZELRIGG FOR FRENCH THEATRE

SAN FRANCISCO, Cal., Feb. 15.—Charles Hazelrigg, late musical director with Ralph Dunbar's "Robin Hood" company, has been engaged as musical director of the Andre Ferrier French theatre.

SMITH IS CHAUTAUQUA LEADER

Prof. H. Augustine Smith has accepted the appointment of musical director of the Chautauqua institution for the coming season. Prof. Smith is connected with the Boston University.

SHEA WITH "MOUNTAIN" SHOW

J. J. Shea of Montreal, Can., has joined "The Maid of the Mountain" Company as its musical director. He opened at Boston.

SCHWARTZ AT MINER'S BRONX

Ben Schwartz, who was formerly leader of the orchestra at the Harlem Opera House, is now at Miner's Bronx.



Bonnie

"Heels Overhead"

Lloyd

DOING ROUGH SOUBRETTE THIS SEASON, AS THE PART CALLS FOR IT, BUT CAN DO A REFINED SOUBRETTE AS WELL. OFFERS ENTERTAINED FOR NEXT SEASON. IF YOU WANT A FAST, ACROBATIC, DANCING SOUBRETTE, WRITE OR STOP OVER THIS WEEK AT THE EMPIRE, HOBOKEN, AND LOOK ME OVER WITH THE JAZZ BABIES.

FOR SALE—MY SERVICES FOR NEXT SEASON

GEORGE HART

COMEDIAN, DOING A "BUM" WITH THE "JAZZ BABIES."

THIS WEEK, EMPIRE, HOBOKEN

STARS OF BURLESQUE

DANCING
INGENUE

JOSIE WEST

JACK REID'S
RECORD BREAKERS
Direction—LOU REDELSHEIMER

ECCENTRIC
BOOB
COMEDIAN

Happy Freyer

WITH
ALL JAZZ
REVUE

Second
Comedian

Johnny Hudgins

Monte Carlo
Girls



WITH
BARNEY GERARD'S
"FOLLIES OF THE DAY"

MATTY

WHITE AND ULIS

AL "IN A
LEAGUE OF
SONGS AND SMILES"



FRANCIS-ROSS AND DUROSS

DANCING
INGENUE
AND
JUVENILE

TINA

GLENN AND RICHARDS

HELEN

JACK

WITH
BOSTONIANS
—
DIRECTION
IKE WEBER

INGENUE

DIRECTION
BEN HASTINGS
GAYETY BUILDING

ALTHEA BARNES

WITH
MAIDS
OF
AMERICA

INGENUE
AND
JUVENILE

AT LIBERTY
FOR NEXT SEASON

EDDIE

BURKE AND LIBETTE

JAZZ
BABIES
THIS
WEEK
EMPIRE,
HOBOKEN

DOING OUR SPECIALTY—"VODVIL AS U LIKE IT"

VERSATILE
AND
MOUNTAIN
OF
MELODY

CALIFORNIA TRIO

WITH
JAS. E. COOPER'S
FOLLY
TOWN

PRIMA
DONNA

JEAN LE BRUN

WITH
LENA
DALY
AND HER
KANDY
KIDS

February 16, 1921

THE NEW YORK CLIPPER

25

"MING TOY"

Theatre—Keeney's.
Style—Girl act.
Time—Forty minutes.
Setting—Four (special).

The stage is set to represent a scene in China, and judging by the dialogue, the home of royalty. The act opens with a plot. Ming Toy, a princess of China, is celebrating some holiday or other; it really matters not; but she is keeping open house for visitors. Of course, the Americans enter, in the form of a comedian and straight man, who immediately begin to monopolize things, and produce the laughs. Although they really are not consistent with the plot as it started out, they are some of them funny, and laugh-provoking. By some devious means, known only to the author, a sister team is introduced, and they gave several exhibitions of terpsichore that pleased.

There are also several solos by the leading lady, and a double number between the juvenile straight man and the leading lady, all of which has nothing to do with the plot. Then the Russian dancer is introduced, and immediately begins to "hock" the remainder of the show, with success. The finish brings out the long self-evident fact that the original plot has been lost somewhere back stage. However, in a girl act, that matters not. There is plenty of entertainment, some good singing, dancing and "hokum" in evidence.

A chorus of eight girls whom we think could stand a little more working, also contribute to the gayety which the cast of seven principals furnish. The costumes look well from front, the setting is pretty, and as girl acts go, this one for which Joe Woods is responsible is as good as any of them. It is hard to foretell anything about girl acts, so we will refrain from consigning this one to any particular place.

S. K.

BLUE BIRD CHANGES NAME

MONTREAL, Can., Feb. 14.—The Calarge Cafe is the new name of the resort formerly known as the Blue Bird Cafe. A new revue, with a full complement of leads and chorus, was unfolded a week ago.

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

BOBBY HENSHAW

Theatre—Regent.
Style—Mimic.
Time—Ten minutes.
Setting—One.

A turn which will probably get over on the smaller time, but could not fit in legitimately on a first-class vaudeville program. Henshaw styles himself as the "Human Ukelele," whatever that may mean. He depends for laughs mostly on his ability to mimic various musical instruments, automobile horns, etc., and is also able to strum the ukelele in an entertaining fashion. Prior to his entrance his voice is heard off stage emitting various noises that are a cross between the chants of a medicine man and the battle cry of an African Sengalese. This is kept up several seconds and had quite a few laughing. After coming on, Henshaw gives an idea of a poll parrot, a clarinet being tuned up, and the sounds emitted by various kinds of automobile horns. Follows a bit with the ukelele, after which he gives a pleasing imitation of a Hawaiian steel guitar through the medium of the "uke." V. Mc.

PEDERSON BROTHERS

Theatre—Coliseum.
Style—Aerial acrobatic.
Time—Eight minutes.
Setting—Full stage.

The routine done for the most part by these two, is very much on the same lines offered by the regular run of aerial acts, with the difference that the Pederson Brothers, one of whom looks like a Jap, do not use the trapeze of rings, but do all their work on semi-rings. The feature stunt, done by the comic, is the big punch of the act; it is unusual. It consists of a complete double turn without taking his hands off the rings, thus causing a double dislocation of the arms and shoulders. The act is short, but the work effective.

G. J. H.

BILLY ROGERS

Theatre—Harlem Opera House.
Style—Mimicry.
Time—Twelve minutes.
Setting—One.

Billy Rogers is a mimic whose strong forte is his ability to imitate, through the medium of his vocal organs, various musical instruments and other things distinctive for their sound. He comes on in a tuxedo and tells his audience that he will give them an idea of how a marimba band sounds without the aid of the marimba. There follows a bass viol bit which proves effective, a saxophone bit, and others. Rogers then shows how a locomotive gets under way, how an airplane sounds as it soars skyward, and how a four-lunged automobile sounds when two of the cylinders are not inclined to play. He gets quite a little comedy into the turn and wins a number of laughs, especially in his imitation of a motor boat putting out from shore, and the same motor boat on its return. Rogers has a good stage appearance, radiates a great deal of personality, and has enough ability in his particular line to warrant him being well received in a good spot at the smaller houses.

J. Mc.

SANKUS AND SYLVERS

Theatre—Harlem Opera House.
Style—Acrobatic.
Time—Ten minutes.
Setting—Full stage.

Man and woman team in a routine of tumbling, contortion, and some equilibrist work. The tumbling is done by the man, whose feature stunt is a jump over five chairs to a hand to hand stand on a table. His somersaults include the jackknife variety and spinwheels. The woman does the contortion, her featuring consists of a complete turn done in a barrel. The turn will do for the opener or closer.

G. J. H.

AL JENNINGS

Theatre—Harlem Opera House.
Style—Talking.
Time—Twelve minutes.
Setting—In one.

Jennings has built up quite a following in the split week houses, through the series of films which have been featured by them for the past two years, and has that for an asset at the start, as a drawing card in those houses. His bit, as done at this house, can't exactly be called an act, and one couldn't call it a lecture.

Jennings is attired in the clothes he has generally been seen in, in the various films that feature him. The boots, khaki shirt, hat, and the worn coat and trousers, give him a picturesque figure. His talk consists of bits about his past, incidents that happened while visiting prison—not by governmental request, but on lecture tours—and while he was running for governor of Oklahoma. Some of these are humorous. Others are supposed to contain morals. At any rate, Jennings is vaudevillian to satisfy the curiosity of his movie fans. This he does quite efficiently.

G. J. H.

ARNOLD AND SOBEL

Theatre—Harlem Opera House.
Style—Talking and singing.
Time—Fourteen minutes.
Setting—In one.

Evidently these two didn't frame this act with the idea of playing the big time, but with the intention of getting work in the three a day houses. If that was their intention, then they've succeeded very well, for the act will go over well in the pop houses. The comedian is typical of the kind generally seen in family houses, who runs down into the audiences, pinches one of the patron's cheeks and passes comedy remarks. The straight man, too, is in the same class.

None of the material is new. But it is great for laughs in the pop houses as handled by the two. They should get plenty of work there.

G. J. H.

TO MY DEAR FRIENDS AND ADMIRERS:

IT WOULD BE A PHYSICAL IMPOSSIBILITY TO THANK YOU INDIVIDUALLY FOR THE ENTHUSIASTIC AND LOYAL RECEPTION YOU ACCORDED ME AT EACH PERFORMANCE I GAVE AT B. F. KEITH'S PALACE THEATRE—NEW YORK CITY—THE WEEK OF JANUARY 31ST—WHICH WAS MY FIRST RETURN ENGAGEMENT IN VAUDEVILLE AFTER AN ABSENCE OF THREE YEARS IN GRAND OPERA AND CONCERT. AS I SANG IN THE LITTLE COMPOSITION OF MY OWN, "THE WORLD CAN'T GO 'ROUND WITHOUT YOU," THE SAME THOUGHT APPLIES:—"THE WORLD CAN'T GO 'ROUND WITHOUT FRIENDSHIP." VERY CORDIALLY YOURS,

DOROTHY JARDON

P. S.—FOR THE BENEFIT OF THOSE OF MY FRIENDS WHO HAVE NOT HEARD ME SING YET—I WILL BE AT THE RIVERSIDE THEATRE WEEK OF FEBRUARY 14TH AND THE HAMILTON THEATRE WEEK OF FEBRUARY 21ST.

Direction
Frank Evans

ELEANOR PIERCE

Presents a
Dance Frolic

DOT MARSELL And Her 5 Rag Pickers 5

BEAUTIFUL GOWNS
SNAPPY SONGS

BOOKED SOLID

15 MINUTES OF
MUSIC AND SONG

RALPH WHITEHEAD

**HEADLINE
THIRTY WEEKS
LOEW CIRCUIT**

STARS OF BURLESQUE

Black Face Comedian at the Empire, B'klyn This Week

Featured Comedian and Ingenue

GY PLUNKETT

WITH MOLLIE WILLIAMS' OWN SHOW

TOM SENNA AND GERTRUDE WEBBER

With Girls from Happyland

JACK REID'S RECORD BREAKERS

The Information Kid says: "Man-O-War is a great horse and the RECORD BREAKERS A GREAT SHOW." If you miss this one, we both lose.

Soubrette

DIXIE MASON

E. THOS BEATTY'S FRENCH FROLICS

THE LONG and SHORT OF IT

EDDIE

Merrigan and Howarth

WITH MAIDS OF AMERICA TESS

ODDS AND ENDS

PRIMA DONNA

"THE BOY WITH THE INSANE FEET"

MAURICE COLE

WITH LENA DALY AND HER KANDY KIDS

THE ONE AND ONLY ORIGINAL BOZO

TOMMY "BOZO" SNYDER
BETTER THAN EVER

FEATURED WITH BARNEY GERARD'S SOME SHOW SEASONS 1921-22-23

PRIMA DONNA

Dorothy Barnes

WITH RUBE BERNSTEIN'S FOLLIES OF PLEASURE

PRIMA DONNA CABARET GIRLS

Ethyle McDonald

FIRST TIME IN EAST

ETHEL SHUTTA

FEATURED DANCING COMEDIENNE

SISTER OF JACK

WITH TOWN SCANDALS

ROSE HEMLEY

BEAUTY REVUE

ELEANOR WILSON

THE SMILE GIRL

PRIMA DONNA SOCIAL MAIDS

ADA LUM

A LEADER WITH THE LEADING SHOW ON THE AMERICAN CIRCUIT: BEAUTY REVUE

PEARL HAMILTON

DANCING ARTISTE

ECCECTRIC

WITH ALL JAZZ REVUE

MABLE WHITE

SOUBRETTE, NOT the BEST, but ONE of the BEST

BERT and LOU MARKS

WITH ED LEE WROTH AND HIS BEST SHOW

DAISY HARRIS

Dancing Ingenue Soubrette

The Careless Coon Shouter

With Tid Bits of 1920

HALLIE DEAN

INGENUE SOUBRETTE

BARNEY GERARD'S SOME SHOW

MAE DIX

SOUBRETTE

BARNEY GERARD'S SOME SHOW

"JAZZ BABIES" AT THE STAR IS A CLEVER AND BRIGHT ENTERTAINMENT

Peck and Jennings' "Jazz Babies" exhibited last week at the Star Theatre is just the sort of production required on the American Burlesque Circuit. The show is in two acts, the first part being devoted to "Ladies First" and the second act to "Look Out." Both playlets are from the pen of Don Clark and many of the moments are made up of bits seen here before, while others have been reconstructed and polished up to make them appear new.

As the action of the playlets proceeded, all the better parts of the performance created continued laughter, and spread a general feeling of good humor. Mr. Clark, who is also responsible for the staging of the burlesque, has been lavish with his scenic investiture, and the snap and vim he has inculcated into the pretty chorus, is an excellent example of what can be accomplished, if care is given to the finer details of stage craftsmanship.

Mickey Markwood is the featured comedian. He "does" a tramp specialty, with the usual soiled, tattered and misfit clothes. Markwood can do more with Clark's material, than any player that the latter has ever had at his disposal. The one noticeable thing that is evident in Mr. Markwood's talent, is the fact that he does not overdo his part, and he must therefore be credited with using good judgment.

George Hart works opposite the featured player, and doing a similar character, but his make-up is somewhat different, retaining however, the costuming effects. Hart is amusing, hard worker, and although not on stage as often as the featured Markwood, what he does he does well, for his ability comes to him in good stead at times when it is most required.

Don Clark as a light comedian and straight man can measure his ability with the best of them. He talks well, has poise and stage presence, and is wonderful foil for his co-comedians. He finds his laughs like an old veteran, and in comedy situations smiles his way right into the heart of his audiences. Another factor which stands in his favor is that he understands the psychology of clothes, and wears them accordingly.

Eddie Burke, a dancing and singing juvenile, recruited from the ranks of vaudeville, is a decided burlesque success. He is neat in appearance, sings well, and reads his lines with finesse and intelligence.

Ernest Stone, the acting property man, does much better with the material assigned to him, than many an old time performer seen on the burlesque stage during the past few seasons. He appears in a number of bits, and attends strictly to business.

Bonnie Lloyd, a vivacious little body, soubrette remarkably well, and was received with loud applause. The Star Theatre's audience is most critical and Miss Lloyd must be given great credit for the manner in which she put her numbers over the footlights. She certainly has the pepper necessary to make her sharply and necessary to the aggregation. Acrobatically she is a find, and her dancing numbers are so vibrant with life and action, that she was recalled time and again to repeat her numbers. Miss Lloyd is one of the hardest working soubrettes in the burlesque field, and this factor plus good looks, shape, illness, and intelligence, will bring her to the fore of American burlesque in quick order.

Rene Vivienne, the prima-donna, has a well modulated voice, and her numbers received proper acknowledgment. The special bits entrusted to her, were carried out with precision and care.

Miss Liletta, ingenue caught her audiences through personal attractiveness and a pair of eyes that flirted attention. She is a contralto, and numbers were allotted to her which suited nicely and were therefore rendered so well. She wore her costumes well. She, too, is an asset to the "Jazz Babies" aggregation.

May De Lisle in assuming the character of a half witted Chinese girl, carried the last act of the production to its best heights. The ugly make-up and the characteristics employed, show Miss De Lisle to have exceptional histronic ability. This is the first time a character of this sort has been attempted in burlesque, and the little lady in the part is to be given more than credit.

The Scotch specialty formed an immense round of pleasure; Markwood, Hart and Miss Vivienne participating. Burke and Miss Lilette offered a singing and talking skit which was well received. The motion picture novelty created continued laughter—Markwood appearing as the star, Hart as the camera man, Clark as director, the Misses Lloyd and Lilette as film heroines. A rather rough piece of acting by Markwood and Miss Lloyd had the house in an uproar. It is a great comedy scene, and will go anywhere.

Clark and Markwood also appeared in a talking skit, catching the house with laughs galore. The dialogue is original, bracing and clean.

Summing up the talent, the situation, the scenic completeness, the costuming, light effects, and every other condition surrounding the "Jazz Babies" it is found to be a show of pleasing quality, punctuated with pretty girls, clever comedians, and cocktailed with music sufficient to bring it into a class all by itself. SID.

BURLESQUE REVIEWS

(Continued from Page 14)

KAHN'S UNION SQ. SHOW IS BRIGHT CLEVER AND FUNNY

Tom Howard's book at Kahn's Union Square last week was both amusing and entertaining. The bits and scenes were sure-fire laugh getters and the comedians played them so that they could not help but be funny. In fact, they just kept a packed house in a jolly mood all during the performance.

Howard and Joe Rose were never funnier. Howard doing his "boob" character and playing it finely, with his odd makeup and amusing mannerisms was exceptionally good. On his first entrance he wore a tight-fitting black and white check cutaway suit, small derby, carrying a walking stick, which caught on at once.

Rose, the funny little Dutchman, had the crowd with him and he worked with no end of speed, a great contrast to Howard's slow type of working. Rose has a dialect which he delivers differently than any other Dutch comedian in burlesque. It is snappy and funny.

Gus Flagg did a waiter in the first part and handled it well.

Eddie Welch took care of the straight part in his usual fine way.

Helen Adair, looking prettier than ever in gowns that were pleasing to see, sang her numbers with unusual ease. Her "Beautiful Faces" called for several encores. She did well also in the scenes.

Harriett Nolan's strong, clear voice was heard to an advantage in "Just Like a Gypsy." Miss Nolan is a fine woman for burlesque, she works naturally and delivers her lines the same way.

Hattie Beall put her numbers over with lots of "pep" and worked well in the bits. Her costumes were pretty.

Margaret Pennetti jumped in to play Laura Houston's part on account of the latter being ill and she was greeted by a fine reception. Miss Pennetti's vacation of a few weeks has done her a lot of good, as she looks well and has gained some weight. Her voice was in good shape as she rendered her numbers well and read her lines nicely.

The "table" bit was worked up by Howard, Rose, Flagg and the Misses Beall and Pennetti.

The "imagination" bit was funny as Howard and Miss Beall did it. They worked it up to a great comedy scene.

The "unfaithful wife" bit was full of laughs as Howard, Rose, Welch, Flagg and the Misses Adair and Nolan did it.

The "two dollar" bit went over nicely with Howard, Rose and Flagg doing it. The burlesque was called "School Days" and it was most amusing, the funny situations were well taken care of by the comedians.

Rose, as the teacher, was pleasing. Howard, as the "bad" boy got more out of the part than anyone we have ever seen doing it. He was extremely funny. Flagg, as "his mamma's boy," played the part most successfully, and Welch, as the "tough" kid, was fine.

The Misses Adair, Pennetti and Beall were also in this scene and helped to make it a success.

Kahn had his chorus well costumed and the girls worked hard. The scenery and electrical effects would compare with many of the big road shows. SID.

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GOLDWYN PREDICTS SALARY DROP

Samuel Goldwyn, president of the Goldwyn Pictures Corporation, recently returned from California, and in discussing film conditions generally, stated that the salaries heretofore paid to stars and players will be nothing compared to what they have been in the past. It has been the custom of certain producers to rush into the field with a certain class of picture, whether there was a market or not, and this necessitated the employment of players in every line, and consequently the paying of salaries which reached absurd heights. All this will be changed in the future, and the actor will be asked to accept an equitable wage scale. Production costs will remain the same, since greater care will be exercised with pictures produced, and this will necessitate the carrying on of heavy overhead, because of time requirements.

"Directors have tried to out-do each other in devising spectacles," he continued. "That has resulted in great waste, and there is no place for useless expenditure. If producers will pay more attention to their stories, they will find it unnecessary to drag a circus into every photoplay. They will also be doing themselves and the industry a signal service. That is why the Goldwyn company, two years ago, invited the author into the fold to tell his stories in pictures. The important American authors now in the Culver City studio, signifies great picture development. We are not dealing merely in titles of successful plays and books now, but in original stories written directly for the screen by the men who have made their names solely because of this faculty."

Nineteen new productions, six of them already in work, and practically all original stories by well-known writers, announced by Mr. Goldwyn promise much in the development of the screen art.

NEILAN SUED FOR DIVORCE

Gertrude B. Neilan, at one time prominent in films, has filed suit for divorce against her husband, Marshall A. Neilan, a widely known motion picture director. Mrs. Neilan charges that they were married in Hoboken, N. J., Dec. 20, 1913, and that on March 18, 1915, eighteen months later, her husband deserted her. The suit is recorded for trial in the Los Angeles (Cal.) courts. A son now five years of age, Marshall, Jr., is with his mother. On June 3 last, the pair entered into a property settlement, which is said to be close to \$150,000, and the court has been asked to approve this. Mrs. Neilan was formerly Gertrude Bambrick, and is the daughter of a New York City municipal official. Her work in motion pictures began at the Biograph studios. She met her present husband seven years ago, and according to the records, this is the fourth time that she has brought suit for divorce, but each time dropped it. Neilan makes his home at the Los Angeles Athletic Club.

BLUE LAWS CLOSE TOWN

Huntington County, Ind., experienced its first Blue Law closing on Sunday last. Chas. E. Haller, prosecuting attorney of Huntington, was compelled to recognize the ordinance, for which the Huntington Ministerial Association was sponsor. All public places, which included theatres, cigar stands, drug stores, pool rooms, etc., were closed tight. Mayor Chas. McGrew stated that he was opposed to Sunday motion pictures, but not to the closing of other business houses.

GAS EXPLOSION STARTS PANIC

BRIDGEPORT, Feb. 7.—An explosion of gas in the operator's booth of a motion picture theatre here caused a panic on Saturday night, as the audience rushed for the exits, believing the theatre on fire. Many were injured and trampled on. Six persons are now in the hospital.

NEWMAN IN 'FRISCO SOLD

SAN FRANCISCO, Feb. 7.—The Newman Theatre, which adjoins the Rialto on Market street, has been sold to a syndicate headed by William Casey, who has been appointed manager. The house will hereafter be known as the College Theatre.

OHIO FIGHTS BILL

CLEVELAND, Ohio, Feb. 6.—Motion pictures are going to be about as exciting as a silent prayer meeting if the emergency bill just introduced into the Ohio State Legislature is passed. The bill, officially known as House Bill No. 14, is an amendment to section 13040 of the General Code of Ohio. It makes illegal under the State laws the showing of any pictures in which occur "a murder, a hold-up, a robbery, a burglary, a theft, or any act made criminal by the laws of the State." Any motion picture exhibitor found guilty of exhibiting a picture in which any of these acts occur is punishable by a fine of no less than \$200 and not more than \$500. Repetition of the offense calls for imprisonment of not less than one year and not more than three years, in addition to paying the fine.

Then this bill, introduced by Mr. McCoy, goes on to enjoin the members of the Ohio Censor Board from passing favorably on any film in which there is a murder, or a burglary, or a theft, or any one of the other offenses mentioned. If a censor should pass such a bill—zip! bang! goes his job. And the Industrial Commission, which is the appointing power in the Censor Board, upon satisfactory proof that any censor has violated this provision, has the right to appoint a new member to act in his stead.

The bill concludes with an explanation. It asks for the enactment into law so as to preserve public peace and welfare on the ground that pictures showing criminal actions instruct the youth of the country in criminality, and that its passage will tend to halt the wave of criminality now sweeping the State.

Of course, the exhibitors of Ohio aren't going to sit quietly by seeing their business corrupted. For without some of the acts forbidden in House Bill No. 14 there would not be stuff enough left to make a photo play of any interest. Gone would be the melodramas. Gone would be the detective plays. Gone would be the tales of adventure. Gone would be many of the most interesting news reels, because news just happens—it isn't made in conformity to State legislation.

The Ohio State Screen League is working on the opposition, and Henry H. Lustig, president of the Screen League, said he would have some interesting announcements to make within a few days.

FAIRBANKS TO DO "3 MUSKETEERS"

Douglas Fairbanks will begin immediate rehearsals for the next United Artists' production "The Three Musketeers," the classic by Alexander Dumas. Mr. Fairbanks will be given ample opportunity to swashbuckle in the character of D'Artagnan, and there is sufficient action prevailing through the book to warrant keen interest. Edward Knoblock, author of many successful stage productions, will be engaged to prepare the story.

RELEASE RELIGIOUS FILM

PROVIDENCE, Feb. 12.—"The Stream of Life," a new religious photo-drama, is to have its first showing here tomorrow at the union ministers' meeting in the Mathewson Street M. E. Church. The production is hailed as an answer to the demand of churches for the use of the motion picture as a religious instrument. Dr. James K. Shields is the author of the photo-play which is being released by the International Church Film Corporation.

LABOR FEATURE FINISHED

"The Contrast," an American Federation of Labor feature, in which Violet De Biryday is featured, has been completed, and will be shown in New York shortly. Labor Film Service manufactured the film, which was directed by Guy Hedlund. In the cast of the picture are Yale Banner, Tom Cunuran, Guy Hedlund, Cary Gillen and Dorothy Bernard.

TOM MOORE MARRIES

Tom Moore and Rene Adoree were married on Feb. 14th. The wedding was a notable function in the Los Angeles (Cal.) film colony, and was attended by practically every star in the Golden State. Mabel Normand was maid of honor. Jack Pickford served as best man.

February 16, 1921

THE NEW YORK CLIPPER

29

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FILM FLASHES

Viola Dana, who has renewed her contract with Metro for a term of years, is on her way to New York for a rest.

A contest is raging in Omaha, Neb., to determine the most popular business woman in the city. Through the Omaha Daily News, the Sun Theatre and Metro exchange are offering a free trip to the Hollywood studios to the woman voted the most popular.

The twelfth chapter of Pathé's serial, "Velvet Fingers," will be released on Feb. 20.

Mabel Normand, movie star, has signed a contract with the Mack Sennett Studios, and in about three weeks will return to the first scenes of her early triumphs. She will be featured in "Molly O."

Ralph Lewis, Milton Sills and Pauline Frederick are at work on a new Roberton-Cole feature, which is being directed by Henry King. The title is not announced.

Tom Santschi will be featured in a number of Western scenic productions, the titles of which are "Beyond the Trail," "The Imposter," "The Death Trap," "The Tempest," "The Desert Wolf" and "Larue of Phantom Valley."

Constance Binney is at work in "The Magic Cup," a story by E. Lloyd Sheldon. Others in the Realart production are: Vincent Coleman, Blanche Craig, William H. Strauss, Charles Mussett, J. H. Gilmore and Malcolm Bradley.

Albert W. Hale, writer and director, is recuperating at the Arlington Hotel, Hot Springs, Ark., after an operation at Mayo Bros. Sanitarium, Rochester, Minn. He has been ill for several months.

Rex Beach is re-titling "The Ne'er Do Well" for the Film Market, Inc. The feature is being reissued in abbreviated form, to meet with the demands from state right exchanges. In its new form it will be shown in seven reels.

Carmel Myers is being featured in "The Dangerous Moment," a Greenwich Village story by Douglas Doty. The narrative, it is said, has been prepared from police records and follows closely a murder committed years ago, and offers a wide range for action. Wallace Clifton has adopted the story for the screen; Marcel de Sano, is directing.

Motion picture directors have organized for the purpose of erecting a \$200,000 club house at Hollywood, Cal., for their exclusive use.

Anna Yezierska, author of "Hungry Hearts," is now in California, supervising the film creation of this story of the New York slums.

Gertrude Atherton's "Don't Neglect Your Wife" has been released. Wallace Worsley directed. The story is a re-creation of the moral undertone as it existed in the Five Point district of New York.

Charles Ray has been voted the favorite star of the Methodist Film Board, a body of censors connected with the Methodist Episcopal Church. It is the plan of this organization to pass upon pictures suitable for presentation to young people, and to maintain a so-called "white list," similar to that issued by the Catholic authorities on stage productions. The first list issued shows that pictures in which Charles Ray has been appearing, stand predominant.

Duilio Marazzi, who plays the stellar role in "Jealousy," the first Italian production, was formerly starred by the Cines Company of Rome in some of the biggest European successes, including "Heart of Rome," and "The Two Orphans."

Wesley Barry, Marshal Neilan's popular little star, is to appear on the speaking stage at the Egan Little Theatre in Los Angeles to play the title role of "Penrod."

Norma Talmadge returned to New York from Palm Beach on February 14. She will immediately start work on the exteriors for "The Sign on the Door."

At Trinidad, Spain, a picture theatre for the Leper Colony has been opened. An orchestra of girls afflicted with the disease, furnishes music. Henry D. Baker, consultant with the co-operation of others, is responsible for the innovation.

Charles Emerson Cook has been appointed scenario editor of the Fox studios at Hollywood, Cal. Mr. Cook is widely known as a publicity purveyor and author of several plays.

Reginald Fox and Madge Stuart are appearing in the "Branded Soul," released last Saturday by the Stoll corporation.

Mary Glynn has been named to appear in "The Princess of New York," which is at present being picturized at the Famous Players' studios. Cosmo Hamilton is the author of the story.

THIS WEEK AT B. F. KEITH'S HAMILTON THEATRE, N. Y. CITY

The Rialto Versatile Five

Walter Champness	With
Kenneth Sisson	Pearl Regay
Jules Towess	Direction of
Otto Tucker	Rosalie Stewart
Geo. Costello	

We Recall to Mind our Tremendous Success at the Palace, Week of Jan. 24.

Next Week at the Coliseum, N. Y. City and Splitting—The Last Half in Mt. Vernon

Earl Montgomery, recently screen partner of Joe Rock, has signed a contract to appear in Mermaid comedies.

George A. Faulkner has opened an exchange for the State of New Jersey, known as the Falk Film Service. He has made a contract with the Clark-Cornelius Corporation to handle their latest pictures and will have sole distribution for same for Northern New Jersey.

Anita Loos, the scenario writer, is finishing the script of "The Contented Woman," at Palm Beach, Fla. Constance Talmadge, who will play the leading part in the production, is with the scenarioist. John Emerson will direct, when the player and writer return to New York.

Harry J. Cohen, foreign manager for the Metro corporation, is back in New York, after a ten weeks' tour of the British Isles and the Continent. Norway, Sweden, Germany, France, England and Italy were visited in the interests of the company.

George D. Baker, director, has signed with the Metro corporation, to produce five films, immediately upon his return to New York. He is at present enroute to the West Indies on a vacation.

Harrison Fisher, Haskell Coffin and R. L. Forkum, artists, will act as judges in the poster contest for "The Four Horsemen of the Apocalypse," the Ibaner novel to be shown shortly. The screen version had a private showing on Thursday, last. The contest closed January 1 of this year and hundreds of drawings were submitted to the Metro company. An early decision is expected.

Frank Elliott, an English actor, has been engaged to play the heavy in "Dated," in which May Allison will be featured. Maxwell Smith wrote the story; Molly Parro prepared the film version. The production will be filmed at Hollywood, Cal. Mr. Elliott and Miss Allison will also be seen in "The Marriage of William Ashe" soon to be released.

Lillian Gish, who recently left the D. W. Griffith fold to head her own company, is to return in the role of Marguerite in "Faust" which Griffith will produce shortly.

Hugo Riesenfeld is arranging a musical setting by a symphony orchestra for "The Four Horsemen of the Apocalypse," which will have its premier early next month.

Alice Brady will shortly be screened in a story that is now being written by Fannie and Frederick Hatton.

The Pathé Exchange has removed its executive offices to the new Pathé Building, 35 West 45th street, New York.

Marion Davies in "Buried Treasure" is being shown at the Criterion Theatre, New York. A prologue by Joseph Urban precedes the picture.

Harold Lloyd's first picture for Associated Exhibitors, entitled "Now or Never," directed by Hal Roach will be released on March 13 through Pathé.

Louis J. Selznick has revived Norma Talmadge's picture, "The Moth," retitled and re-edited it, and will release it shortly.

Metro has purchased the screen rights to John Golden's "Turn to the Right," and will film the play shortly. It is reported that they paid \$500,000 for the rights. Winchell Smith is to supervise the production of the film.

Louis Lovely, Cullen Landis, Billie Cotton, Mary Alden, Dwight Critterdon, Johnny Jones, Lucille Rickson, and Buddy Messenger, are in the cast of the Goldwyn-Rupert Hughes "Old Nest" film, now being made in Culver City.

Thomas Meighan is to be seen as a crook again in a new picture called "White and Unmarried," now being produced at the Paramount studios under the direction of Tom Forman. Jacqueline Logan will also appear in the picture.

Clyde Cook, Fox comedian, having completed and released three pictures in a row, "All Wrong," "Don't Tickle" and "The Huntsman," is at work on a fourth production entitled "The Jockey," which will be released shortly.

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RESISTA

Theatre—*Palace.*
Style—*Novelty.*
Time—*Twelve minutes.*
Setting—*Special. In Three.*

Curtains of red velvet, in the centre of which a pink curtain was draped and upon which a large "R" was visible, served for the introduction of May Ward Smith, billed as "Resista."

A lady did the introduction, and worked snappy and in a showmanship manner. She was dressed in gown of black jet with light stockings and red slippers; draped over one shoulder was a piece of red tulle net and a large rhinestone comb was visible in her hair. Altogether she looked bizarre rather than attractive.

Resista made her initial appearance in a peach colored costume that did not become her nearly as well as the others worn later. She is a young, slender girl and for the first trick went into the audience. This showed poor judgment for she lost a part of them the moment the interest was taken from the stage. A large part of the house upstairs couldn't see what was going on, and naturally was restless, the attention having been lost. It would be much better to do one or two tricks on the stage first.

A number of tricks were done that the reviewer first saw many years ago performed by Annie Abbot, "The Georgia Magnet," who is accredited as being the originator of this act.

Several strong men tried to lift the little girl from the floor and only succeeded in so doing when she wished them to; in addition one man lifted her and found it impossible to hold her up, although she is quite light, when Miss Smith willed otherwise.

The chair stunt was also introduced, one strong fellow finding it impossible to lift her down while she was standing on the seat. A number of other varieties of this lifting stunt were done well.

For a finish, the girl was hauled up on an apparatus by means of a pulley, well known to students of magic, and three men at the end of a rope could not keep her from descending to the floor.

Something was out of order with the pulley at the matinee and the girl stuck about half way, but managed to get three-quarters of the way down, the woman making rather a flimsy excuse after saying that a rope had broken by announcing that the girl had stretched the rope; it was one inch manilla.

The girl looked very pretty in several of the costumes, and cute in the lavender negligee flashed to show that she had nothing concealed in her costumes.

Jimmy Coulon's trick was described and used to illustrate the superiority of Resista's method.

To explain the modus operandi of the act would be unprofessional, but we will say that the young girl works it as well as several others we have seen.

The woman worked hard to put it over and succeeded in holding most of them in, although the hour was well after five; she deserves a great deal of credit.

Not working as smooth as it might have at the matinee, it will no doubt improve during the week and is a good novelty closing turn, additional interest centering in the offering from the amount of newspaper space recently devoted to some of the feats along the same lines done by Jimmy Coulon in Paris.

H. W. M.

RIENZI CABARET CLOSED

CHICAGO, Ill., Feb. 14.—Judge K. M. Landis has issued an injunction order, closing the Rienzi Cabaret. The Federal order was issued on the ground that the cabaret was a public nuisance, and that intoxicating liquors were sold on the premises. The cabaret, which is one of the most popular on the North Side, has been playing expensive vaudeville and musical comedy. Judge Landis denied the request that the cabaret be permitted to continue as a place of amusement, the defendants declaring that they would run vaudeville and revues.

NEW ACTS

(Continued from Page 25)

CONLEY AND WEBB

Theatre—*Proctor's 58th St.*
Style—*Comedy, piano, singing.*
Time—*Seventeen minutes.*
Setting—*One.*

A very good act for the big time houses was put across by Conley and Webb. The man was seen around here quite a number of years ago with a piano act in which he read and played a "Nick Carter" novel and played the piano to illustrate the action of the detective story, various effects being worked and at the finish of the act, the girl stood in centre and a "wind storm" blew off her skirt. Some of the same ideas are worked in the present act, but the story is talked instead of being played and the skirt business is out. The writer does not recall whether this is the same woman or not but she seems taller.

A piano is discovered on which there is hanging an automobile license. Conley enters in a gray suit and cap, turns the number and "Beer" is what the sign reads; he does an auto bit with a chair, a Claxton horn and a cane. After a bit of business with a telephone, the girl enters clad in a red velvet clock, gold stockings and slippers, and wearing a hat of black and jet trimmed with gold ribbon and a black plume to the end of which is affixed a red rose; the brim of the hat was of transparent lace. A skunk fur muff was carried and the impression was effective.

Removing the cloak after some conversation, Miss Webb was seen in a low cut dress of black net over black foundation. She wore a gold bracelet on her left arm and a string of jet beads around her neck.

There was some slap stick comedy put over to laughs after which Miss Webb made an exit and Conley went into his panologue.

The reading of the story was very funny and went over strong. Conley having an ad. lib. style of working that is clever. He simply oozes and radiates personality and humor all over the place.

He played "Swanee River" with variations, with one hand, and with alternate hands, in a worthy manner and with definite and emphatic response from the auditors.

Miss Webb, in a fish-scale dress, with a panel front, lavender satin ribbon at the waist, a necklace of pearls, and wearing a hat, presented a pretty picture as she sang "Toys, Toys, Toys," a clever number in which several imitations are given on the piano by the man, of the various toys concerning which she sings. An autoharp, a music-box, a chime clock and a country school house bell were well done, the woman hitting a good note forte at the finish, sending the number over well.

"From Grand Opera to Grand Uproar" was announced, and the woman then sang a medley consisting of an aria from "Traviata," one from "Sanson and Delilah" and then "Faust," which was ragged for the finish, Conley "slamming it across" in great style, and with the assistance of the piano stool, jumping over the piano, for the finish.

This act worked with vim and pep at the supper show, just as if they were doing an afternoon or night performance at the Palace. They deserve credit for being one of the biggest hits at a supper show the writer has ever seen.

The woman has a good singing voice, looks well, is a splendid foil, and the team can hold down a good spot on a good bill, for they are essentially big time.

H. W. M.

TOM MOORE, BENEDICT

LOS ANGELES, Feb. 13.—Tom Moore, Goldwyn star, was married today to Rene Adores, now in his film company, and who was formerly in musical comedy. Mabel Normand was maid of honor and Jack Pickford best man. The bridal couple will go to Honolulu for their honeymoon.

WHEALON AND KING

Theatre—*Proctor's 23d Street.*
Style—*Comedy skit.*
Time—*Fourteen minutes.*
Setting—*Special, in two.*

The rise of the drop revealed a unique set showing two rooms in a hotel with a connecting bath. The girl, looking very pretty and shapely in pink negligee, was seen in one of the rooms, and shortly after, an alarm clock rang in the other room, waking up the young man occupant of the bed. He threw his shoe at the clock, which got a good laugh, as did also the telephone bit which followed.

There was a screen in front of the bath tub, and both the fellow and the girl decide to take a bath at the same time. This was handled cleverly, so as not to be risque.

There seems to be trouble with the locks of the doors on each side, and the two become locked in, discover each other and the dialogue from that point on is based upon their efforts to get out and the discovery that the fellow's father has married the girl's mother, the point being emphasized that the father is nearsighted.

Both sit on the edge of the tub and try to discover some way out of the dilemma, the fellow finally proposing to the girl and being accepted, but this does not release them, nor is there a 'phone or bell in the room.

Finally comes a knock on the door of the man's room and an elderly man enters; he calls up the office on the 'phone when he does not discover his son, and the son in the bathroom recognizes his father's voice. The father, having been told over the 'phone that the son may be taking a bath, knocks on the door. After some parley, the son tells him to come in, and by the use of the screen both manage to escape when the father opens the door, the girl making a dive for the bed, and the son an exit through the door of the room. The father goes to look in the bed, the girl screams and is indignant, the son returns with a mustache and demands to know what the man means by the intrusion. The father, not recognizing his son, apologizes, and starts to plead, but the son demands ten thousand dollars for the price of his silence.

The father is induced to hand over a check for the amount, after which the son reveals his identity.

All are excellent in the skit, which is fast, snappy and big time material.

The act would make good in a good spot, and is exceptional in its treatment and portrayal.

NIHLA

Theatre—*Proctor's 23rd St.*
Style—*Poses.*
Time—*Eight minutes.*
Setting—*Two.*

Nihla is billed as a Diana and although in part, her figure may be worthy of the billing, it is doubtful if she could pass the post card test, for her nether limbs between the knees and ankles show a vacancy unlike the pictured representations of the famous lady of history.

In a one piece union suit, Nihla poses atop a small platform and various slides are used to project different views upon portions of her undraped figure and the background in front of which she stands, the views dissolving from one to the other with the double lantern effect of the illustrated songs of long ago done by Maxwell and Simpson and others.

This sort of an act was popular some years ago under the name of "Poses Plastique," but few have been seen of late years. Were the slides better, the act would be brightened up considerably, but most of them are dark and the colors in some of the others, not good.

It may please as an opening turn in the medium houses but is no longer big time material.

H. W. M.

BILLY MONTGOMERY

Theatre—*Palace.*
Style—*Singing, Dancing.*
Time—*Fourteen minutes.*
Setting—*One.*

About two or three minutes of time was utilized for the singing of a ballad by George Kirby (Little Elmer) and the rest of the time devoted to absolute "hokum," and bad "hokum" at that.

Just what they were trying to get at, or get to, wasn't clear to the reviewer or to the audience, for they evinced little interest one way or the other.

Montgomery and Minnie Allen entered, and Montgomery made a speech of thanks at the beginning of the offering.

A French number was then done by Miss Allen, Montgomery saying prior to the song, as he looked at an upper box, "Is that Zit sitting up there?"

The number did not get over, and Montgomery apologized saying "That was put in by our agent." When agents are allowed to fix up acts, the other privilege should be accorded, and we suggest that Montgomery get the agent to take it out again.

Little Elmer was announced and George Kirby made his appearance. He looks to be several inches over 6 feet tall, is of good appearance and has a smile and personality, possessing in addition a good baritone voice and a soprano falsetto that registered well at the end of a ballad.

Minnie Allen, in a gown of black and lace net trimmed with orange and a black jet hat trimmed with crimson aigrettes, and wearing lace net stockings, did a burlesque dance with Kirby after he had done the footlight breaking stunt that several acts are using. The piano was moved a couple of times, though for what reason was not apparent.

Montgomery came on in brogans during the finale dance and did a number of falls and bumps.

The offering seemed more in the nature of a rehearsal than an act, and missed badly.

It really needs a doctor quick, the quicker the better.

H. W. M.

WILLIAM KENT & CO.

Theatre—*Colonial.*
Style—*Comedy.*
Time—*Fifteen minutes.*
Setting—*Three.*

William Kent has evidently been observing Leon Errol, for he does a drunk somewhat after the same style, and does some of the same falls that Errol does, but not as well as Errol. Errol never forgets the character, which is more than we can say of Kent, for there were frequent lapses.

A butler, Lesta Elliot, assists, and there was some talk along the same order as in the Errol act; the eyebrow vamp talk did not seem particularly edifying.

Elsie Shaw had little to do, but did the bit well and was a good foil for Kent.

From the material, one would not consider Kent a comedian; he is, however, a good actor, and after reviewing the sketch, the writer is of the opinion that he would show to more advantage in something a little more legitimate.

The offering is hard to classify, the billing gives it as "a little atmosphere," and perhaps this describes it as well as anything.

It drags in spots, is poorly constructed, and unworthy of Kent; if, however, some one would write him another act there seems to be little doubt of his ability to put it over.

He is manly, has lots of personality, and is a likeable fellow; a dance was used for a finish, and the act at the close received a good hand.

Although a number of laughs were obtained, they were of the more quiet order, and Kent in a speech said the next time he came back he would have a real act, admitting that he knew the present one was not exactly "there." It really seems a shame that a clever fellow should be so handicapped with such poor material.

H. W. M.

February 16, 1921

THE NEW YORK CLIPPER

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-Allen & Moore—Rathbourne Four—Ferro & Coulter—Polly's Pearls.
Bijou (First Half)—Roder & Dean—O'Brien & Bradley—Burke & Touhey—The Devils. (Second Half)—Just 3 Girls—Parker & Dunn—Al & Angie Knight—Fielding & Boomer—Princeton Five.

SCRANTON

Poli (First Half)—Ross & Foss—Sol Brilliant & Miller—Bradford—Mack & Stanton—Extra Dry. (Second Half)—Lloyd Nevada & Co.—Cliff Clark—Farrell, Taylor Co.—Vic Plant Co.—Tony & George.

SPRINGFIELD

Palace (First Half)—Adams & Chase—Frank Mullane—Billy Lightell Revue—Jean Graneese—Ballot Trio. (Second Half)—Commodore Tom—Joe Daniels—Miller & Fair—Rome & Cullen—Hazel Green & Co.

WORCESTER

Poli (First Half)—Commodore Tom—Fad & Fancy—Mabel Wayne—Frank Gabb—Hazel Green & Co. (Second Half)—Adams & Chase—Juggling Willis—Jean Graneese—Four Marx Bros. Plaza (First Half)—Flying Henrys—Parker & Dunn—Rathbourne Four—Fielding & Boomer—Will & Blondy. (Second Half)—Harry Watkins—DeBell & Waters—Love Bugs—Billy Rogers—Valdo—Meers & Valdo.

WATERBURY

Poli (First Half)—Onre & Partner—Allen & Moore—Taxie—Gene Metalic—The Doll House. (Second Half)—Burnet Sisters—Billy Lightell Revue—Frank Mullane—Ballot Trio.

B. F. KEITH (WESTERN)

BATTLE CREEK

Bijou (Last Half)—Berzack's Circus—Bobby Harris—Eddie Carr & Co.—DeVoe & Hosford—Weston's Models.

CLINTON.

(First Half)—Lachman Sisters—Jean Barrios. (Second Half)—Hill & Quinell—Graves & De Monde—Clay Crouch.

DANVILLE.

Palace (First Half)—Latoy & Esta—Mason & Rooney—Ernest Dupille—Graves & De Monde—Bayes & Fields—Hill & Quinell. (Second Half)—Three Chums—John R. Gordon—Bill Robinson.

FORT WAYNE, IND.

Palace (First Half)—Jean Gibson—McCormack & Wallace—Pilcer & Douglas—Georgia Campbell—Lane & Moran—Gillette & Kokin. (Second Half)—Huntington—Valentine Vox & Co.—Paul Levan & Miller—Renf & Florence.

FLINT.

Palace (First Half)—Thelma—Bentley & Evelyn—Prescott & Hope Eden—Brazilian Heiress—Amaranth Sisters. (Second Half)—Snell & Vernon—Martha Hamilton & Co.—Prescott & Hope Eden—Maybelle Phillips—Dancing Kennedys.

GREEN BAY.

Orpheum—Joe Melvin—Geo. & Flo. Wandas—Miller & Sheldon—Silver Fountain.

HAMPTON.

Black & O'Donnell—Sig Franz Troupe.

JACKSON.

Orpheum (First Half)—Time & Tide—Sargent Bros.—Alice Hamilton—Tango Shoes—Wynne & Carmen—Rubetown Follies. (Second Half)—Amber Bros.—Beatty & Evelyn—Al Williams & Co.—Lillian Goone—Raymond Wylie—Amaranth Sisters.

KOKOMO, IND.

(First Half)—Dancing Humphreys—Doyle & Elaine—Ed Jolly & Co.—Jenks & Allen. (Second Half)—Jean Barrios—Angell & Fuller—Belmont's Canary Opera.

LANSING.

Bijou (First Half)—Monti & Parti—Waters, Hopkins & Church—Hazel Harrington—Lillian Goone—Amber Bros. (Second Half)—Jada Trio—Hello Husband—Taylor & Francis—Brosius & Brown.

LOGANSPORT.

Colonial (First Half)—Paul Levan & Miller—Angel & Fuller—Harry B. Toomer—Clay Crouch—Belmont's Canary Opera. (Second Half)—Byrd & Alden—Will Stanton & Co.

MARION.

Dave Jameson—Joe Jenny Trio—Five of Clubs. MIDDLETON. (First Half)—Will Stanton. (Second Half)—Black & O'Donnell—Davey Jameson—Sig Franz Troupe.

RICHMOND, IND.

(First Half)—Byrd & Alden. (Second Half)—Harry B. Toomer.

SAGINAW.

Jeffers Strand (First Half)—Tom Mills—Bobby Harris—Martha Phillips—Worth Wayton Four—Berzack's Circus. (Second Half)—Thelma—Sargent Bros.—Tango Shoes—Brazilian Heiress.

W. V. M. A.

CHICAGO.

American (First Half)—Madelon & Paula Miller—Fall of Eve—Billy Shoen—Four Aces. (Second Half)—Marie Gaspar—Harvey, Heney & Grayce—Roy LaPare—Lillian's Comedy Pets.

Lincoln.

(First Half)—Harvey, Heney & Grayce—Flirtation—Devoe & Hosford—Sansone & De Lillah. (Second Half)—Burkhhardt & Roberts—Nellie Nichols.

Kedzie.

(First Half)—Joe Melvin—Arselma Sisters—Lewis & Norton—Aurora & Co.—John Hughes. (Second Half)—Jazzology—Nick Hurford—Joe De Kos Troupe.

Empress (First Half)—Worden Bros.—Sims Jameson Trio—D'Avignau's Celestials—Jim Doherty—Rubine. (Second Half)—Cook & Valdare—Monti & Parti—Flirtation—Bayes & Fields—Wille Bros.

Logan Square.

(First Half)—The Great Rasso—More & Vermont—Anna Eva Fay—Thos. Potter Dunne. (Second Half)—Monahan & Co.—The Heiress—Grant Gardner—Patches.

ATCHISON, KANS.

Orpheum—Christies—Robinson & Pierce—Girls Will Be Girls—Delmore & Moore—Jim Reynolds.

VAUDEVILLE BILLS

(Continued from Page 23)

ALTON, ILL.

Hippodrome (First Half)—Fred Hughes & Co.—Bottomley Troupe. (Second Half)—Holden & Heron—Burns Bros.

BARTLESVILLE, OKLA.

Odeon (First Half)—Bijou's Circus—Lockwood & Rush—Tid Bits of 1920. (Second Half)—McMahon & Adelaide—Meredith & Snoozer—A Case for Sherlock.

BELLEVILLE, ILL.

Washington (First Half)—Monahan & Co.—Grant Gardner—Patches. (Second Half)—Dressler & Wilson—Princeton & Watson—Three Alex.

BLOOMINGTON, ILL.

Majestic (First Half)—Howard Nichols—Hays & Lloyd—Revue De Luxe. (Second Half)—Stanley—Southern Harmony Four—Staley & Birbeck.

CHAMPAIGN.

Orpheum (First Half)—Stanley—Peters & West—Gilroy, Dolan & Corrill—Nate Leipzig. (Second Half)—Sophie Kassmar—Silver Duval & Co.—Bradley & Ardine—Geo. Yeoman & Lizzie.

CENTRALIA, ILL.

Grand (First Half)—Jewel & Raymond—Chas. Kenna—Four Ishikawa Bros. (Second Half)—Latoy & Vesta—District School.

CLINTON, IOWA.

Orpheum (First Half)—Jack Lee—Roof Garden Trio. (Second Half)—Green & Dean—Frear, Baggott & Frear.

CEDAR RAPIDS, I.A.

Majestic (First Half)—Teschow Cats—Bert & Lottie Walton—Murray Voelk—Bee Palmer & Band—Dale & Burch—Wm. Sisto. (Second Half)—The Blighty Girls—Harry Ellis—"Any Home"—Edith Clifford & Co.—Rubeville—Auger & Packer—Three Melvin Bros.

DAVENPORT.

Columbia (First Half)—Three Blighty Girls—Edith Clifford & Co.—Adler & Dunbar—Three Melvin Brothers. (Second Half)—Sansone & Delilah—Lowry & Prince—Jessie Hayward & Co.—Billy Beard—Dale & Burch—The Golden Troupe.

DECATUR.

Empress (First Half)—Sophie Kassmar—Silver Duval & Co.—Bessie Rempe & Him—Roy La Pearl. (Second Half)—Harry Tsuda—Gilbert & Saul—John R. Gordon & Co.—Marie Gaspar—Geo. Yeoman & Lizzie—Bradley & Ardine. (Second Half)—Three Romanos Sisters—Nate Leipzig—Herbert Clifton—Singer's Midgets.

DES MOINES, IOWA.

Majestic (First Half)—Samaroff & Sonia—Christopher & Walton—Mathews & Blakney—My Dream Girl. (Second Half)—Pinched—Weber & Elliott—Hall, Ermine & Brice—Murry Voelk.

DUBUQUE, I.A.

Majestic—Sterling & Marguerite—Ferguson & Sunderland—Will Fox & Co.—Baxley & Porter—Larry Comer—Weber & Elliott—Breen Family.

EVANSVILLE.

Pedestrianism—Welch, Mealy & Montrose—Casson & Kirke—Geo. Kelly & Co.—Murray Bennett—Curzon Sisters.

TERRE HAUTE AND EVANSVILLE.

Split.

EAST ST. LOUIS, ILL.

Erber's (First Half)—Burns Bros.—Heims & Lockwood—Jimmy Dunne—The District School. (Second Half)—Monahan & Co.—The Dohertys—Grant Gardner—Patches.

GRANITE CITY, ILL.

Washington (Second Half)—Jewell & Raymond. (Sunday) Dressler & Wilson.

GALESBURG, ILL.

Orpheum (First Half)—Aerial Patts—Steve Freda—Old Black Joeland. (Second Half)—Potter & Hartwell—Buddy Walton—Newell & Most.

JOLIET, ILL.

Orpheum (First Half)—Jos. De Kos & Co.—Holden & Herron—Harrison-Dakin & Hogue. (Second Half)—Walman & Berry—Hugh Johnston—Cheyenne Days.

KANSAS CITY, MO.

Princess (First Half)—Connel, Leona & Zippy—Brown & Simmons—Hart Wagner & Ellis—Jerry O'Meara—Arco Brothers.

KENOSHA, WIS.

Virginian (First Half)—Lizette—Nick Hufford. (Second Half)—Mohr & Vermont—O'Brien Man & Prop.—Bernard & Ferries—Worden Bros.

LINCOLN, NEB.

Liberty (First Half)—Frank & Kitty—Two Ladillas—Waiters Wanted—Fred Allen—Billy Doss Revue. (Second Half)—Adonis & Co.—Haddon & Norman—Meryl Prince Girls—Williams & Howard—Four Balmainas.

MASON CITY, IOWA.

Cecil (First Half)—Dove & Mitchell—Pinched—Four Balmainas. (Second Half)—Waak & Le Wand Sisters—Geo. & Marie Brown—Wm. Sisto—My Dream Girl.

MOLINE.

Palace (First Half)—Ward & Dooley—Mattie Choate & Co.—Anger & Packer—Billy Beard—Lillian's Comedy Pets. (Second Half)—Teschow's Cats—Jack Lee—Baxley & Porter—Aurora & Co.—Adler & Dunbar—Breen Family.

MADISON.

Orpheum (First Half)—Kennedy & Nelson—Dunham & Williams—Rae Eleanor Ball & Brother—Cooper & Nevins—The Spirit of Mardi Gras. (Second Half)—Ward & Dooley—Leon Varvara—The Man Hunt—Rucker & Winifred—Olive Briscoe & Al Rauh—Aeroplane Girls.

OMAHA, NEB.

Empress (First Half)—Adonis & Co.—Haddon & Norman—Williams & Howard—Meryl Prince Girls. (Last Half)—Christopher & Walton—Mathews & Blakney—Baron Lichter—Follow Me Girls.

OKMULGE, OKLA.

Cook (First Half)—McMahon & Adelaide—A Case for Sherlock. (Second Half)—Monroe Brothers—Lockwood & Rush—Champion—Rose Claire—Tid Bits of 1920.

PEORIA, ILL.

Orpheum (First Half)—Southern Harmony Four Lowry & Prince—Harry Hayden & Co.—Bill Robinson—Staley & Birbeck. (Second Half)—Little Nap—Madelon & Paul Miller—Bessie Rempe & Co.—Bert Kenney & I. R. Nobody—Hays & Lloyd—Tid Bits of 1920.

QUINCY, ILL.

Orpheum (First Half)—Potter & Hartwell—Buddy Walton—Newell & Most. (Second Half)—Aerial Patts—Steve Freda—Old Black Joeland.

ROCKFORD, ILL.

Palace (First Half)—Bluns & Bert—Leon Varvara—The Man Hunt—Green & Dean—Nelle V. Nichols—The Golden Troupe. (Second Half)—Kennedy & Nelson—Dunham & Williams—Rae Eleanor Ball & Brother—Coombs & Nevins—The Spirit of Mardi Gras.

RACINE, WIS.

Rialto (First Half)—Bernard & Ferries—Straight—Briscoe & Rauh—The Silver Fountain. (Second Half)—Jno. Doherty—Rubetown Follies—Emily Darrell—Toyama Japs.

SPRINGFIELD.

Majestic (First Half)—Harry Tsuda—Gilbert & Saul—John R. Gordon & Co.—Marie Gaspar—Geo. Yeoman & Lizzie—Bradley & Ardine. (Second Half)—Three Romanos Sisters—Nate Leipzig—Herbert Clifton—Singer's Midgets.

SOUTH BEND.

Orpheum (First Half)—Brosius & Brown—Pauline Saxon & Sister—Taylor & Francis—Nelle V. Nichols—The Golden Troupe. (Second Half)—Kennedy & Nelson—Dunham & Williams—Rae Eleanor Ball & Brother—Coombs & Nevins—The Spirit of Mardi Gras.

SIOUX CITY.

Columbia (First Half)—Fox & Sarno—Williams & Pierce—Jack Lavier—McConnell Sisters. (Second Half)—Ferguson & Sunderland—McWatters & Tyson—Blossom Seeley—Walter Weems—Barty Anker Trio.

ST. JOE, MO.

Crystal (Last Half)—Bijou's Circus.

ST. LOUIS, MO.

Columbia (First Half)—Myrtle Moore Trio—Dressler & Wilson—Will Armstrong & Co.—Will & Gladys Ahern—Three Alex. (Second Half)—The McBeans—Helm & Lockwood—Salon Singers—Ishikawa Bros. Grand—Will & Harold Brown—Larose & Adams—Izetta—Alice Teddy—Shaw & Campbell—James Grady & Co.—Fred Berrens—Ray, Snow & Norine—Juvenility.

TERRE HAUTE.

Dezsö Retter & Bro.—Hollins Sisters—Lester & Moore—Imhoff, Conn & Corrine—The Volunteers—Royal Gascolines.

TOPEKA, KANS.

Novelty (First Half)—Christies—Robinson & Pierce—Girls Will Be Girls—Delmore & Moore—Jim Reynolds. (Second Half)—Connel, Leona & Zippy—Brown & Simmons—Hart Wagner & Ellis—Jerry & Gretchen O'Meara—Arco Brothers.

WATERLOO, IOWA.

Majestic (First Half)—Cleveland & Fay. (Last Half)—Sterling & Marguerite—Stuart Girls—Larry Comer—Roof Garden Trio.

WICHITA, KANS.

Princess (First Half)—Joe Nathan—Minetti & Riedl—At the Turnpike—Walmsey & Keating—Marriott Mono Troupe. (Second Half)—Christies—Robinson & Pierce—Delmore & Moore—Jim Reynolds—Girls Will Be Girls.

Attractions at City Theatres

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WEEK FEBRUARY 20 GOLDWYN PRESENTS

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CAPITOL GRAND ORCHESTRA

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MADISON

Palace (First Half)—Ward & Dooley—Mattie Choate & Co.—Anger & Packer—Billy Beard—Lillian's Comedy Pets. (Second Half)—Teschow's Cats—Jack Lee—Baxley & Porter—Aurora & Co.—Adler & Dunbar—Breen Family.

MOLINE

Orpheum (First Half)—Kennedy & Nelson—Dunham & Williams—Rae Eleanor Ball & Brother—Cooper & Nevins—The Spirit of Mardi Gras.

(Second Half)—Ward & Dooley—Leon Varvara—The Man Hunt—Rucker & Winifred—Olive Briscoe & Al Rauh—Aeroplane Girls.

GOOD TIMES

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MUSICAL CLOWNS

TOURING LOEW CIRCUIT

Direction—BRUCE DUFFUS

DOROTHY DOYLE

IN NOVELTY SONG AND DANCE

Direction—MANDELL & ROSE

CHIEF TENDHOA

AMERICA'S GREATEST INDIAN

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"BLACK BEAUTY" SHOWN

A crowded house, jammed to capacity, greeted the world's premiere of Vitagraph's screen version of "Black Beauty" at the Capitol Theatre, Hartford, Ct., last Sunday night. It was the first time that the Vitagraph special production, based on the famous story by Anna Sewell, with its added human story written by Lillian and George Randolph Chester, and with Jean Paige as the star, was shown in any theatre, and the Capitol gave it a rousing welcome.

The theatre, which seats more than 3,200 persons and holds nearly 500 more as standees, was crowded at both performances. The Connecticut State laws provide that Sunday evening performances of motion pictures may not begin before 7 o'clock and must close by 10 o'clock. The late arrivals who could not gain an entrance to the first performance of "Black Beauty" remained patiently in the spacious lobby for the second showing of the picture. Mr. and Mrs. Chester were present in person, Mr. Chester making a brief address before the showing of the picture in which he explained to the interested audience just how the difficulties were overcome in adapting the story of "Black Beauty," a narrative told in the first person by a horse, to the screen.

"Black Beauty" is a splendid example of the efforts of Vitagraph to produce better pictures," Mr. Chester told the audience.

"It is a great step forward in the right direction. The picture is clean and wholesome, and it is also good entertainment. If you like 'Black Beauty' simply because you know the story and because there is nothing in it to offend man, woman or child, then we have at least partially failed in our purpose. If you like the picture for these reasons and also because it is good entertainment—exceptionally good entertainment—then we have accomplished what we set out to do, and will be encouraged to continue along the same lines in making better pictures."

There was no doubt that the audiences liked "Black Beauty." Many of the scenes were applauded—an unusual occurrence at the Capitol Theatre—and at the close the entire audience arose and shouted its approval. It came close to being an ovation and the enthusiasm of the audience for "Black Beauty" was not a flash in the pan. Subsequent audiences were as large and enthusiastic and the engagement at the Capitol hung up a new record for attendance, the previous record, quite to Vitagraph's credit, having been held by "Dead Men Tell No Tales," another of Vitagraph's special productions.

An unusual feature of the engagement of "Black Beauty" in Hartford was the new class of patrons it attracted to the theatre. Beginning early Sunday morning there was a succession of telephone calls, lasting all day, asking questions, the answers to which would have been familiar to any regular follower of motion pictures. Requests were made for reserved seats, inquiries as to the time of performances and the prices; whether young children would be admitted if accompanied by governesses instead of parents; whether there were boxes in the theatre, and a hundred and one other questions which indicated that the Capitol was acquiring an additional and highly desirable clientele.

SALLY FISHER IN PLAYLETS

Sally Fisher will appear in special matinees shortly, at the Punch and Judy Theatre, of "The Choir Rehearsal," the musical playlet with which she appeared in vaudeville for a few seasons, and "Chinese Love," another musical playlet, by Clare Kummer, who also wrote "The Choir Rehearsal." Incidentally Miss Kummer has written a one-act comedy called "Bridges," which Sally Fisher will also do at these matinees.

WOODS AGAIN CHANGES TITLE

A. H. Woods has again changed the title of the new Collison-Hopwood farce from "Getting Gertie's Garter" to "Up in the Haymow." This latter title was the one originally employed when the piece was produced last summer by a Cleveland stock company.

BOOKING "THE BARBARIAN"

What probably constitutes one of the most interesting press books issued in connection with a super-feature has just been completed for "The Barbarian," which will shortly be released by the Pioneer Film Corporation through all its exchanges extending from Maine to California.

The book is complete to the smallest detail and has been prepared along different lines than the average, inasmuch as there is nothing in the book other than that which promises to show the exhibitor the way to put the picture over so that the maximum returns will follow the booking.

The New York exchange of the Pioneer Film Corporation has commenced its bookings on "The Barbarian" with greater success than that of any special release in the last two years. First run houses in every section of the Greater City have made arrangements to play "The Barbarian" due to its appealing qualities and the fact that it is a picture constructed along new lines.

Mr. Salisbury, who is starred in "The Barbarian" and who is supported by an unusual cast, including Jane Novak, rises to new heights in this feature, which was produced by the Monroe Salisbury players.

From other exchanges of Pioneer where bookings are now being achieved all indications point to "The Barbarian" doing the biggest business of any Pioneer release in some time.

The critics who have seen the picture have been unanimous in their praise and in this connection it might be pointed out that Monroe Lathrop, one of the leading authorities on motion pictures on the Pacific Coast, characterizes "The Barbarian" as one of the notable films of the year.

MABEL NORMAND SIGNS

The director may not make the star, but Mabel Normand is perfectly sure he has a large part in getting results. That is the reason she put her signature to a long term contract with Mack Sennett. It was in the old rough and tumble Keystone days when Mabel and Fatty frolicked their way into the responsive heart of the American public that the name Mabel Normand first became a household word. Then followed "Mickey," which was a triumph for her and for Mr. Sennett. The success of this picture tempted Miss Normand to try more serious screen stories and she signed a contract with Goldwyn.

Miss Normand's contract with Goldwyn expires this month and what could have been better for all concerned than to have Mack Sennett arrange with the vivacious Mabel for a series of comedy features?

The Goldwyn company is specializing on all-star productions rather than on individual players, so that Normand contract was signed without any friction between Goldwyn and Sennett.

Miss Normand's first picture will be "Molly O."

DEDICATE SONG TO VERA GORDON

The Gotham Music Company announces that it has just accepted and will shortly publish a ballad entitled "The Love of Motherhood," which is dedicated to Vera Gordon. Miss Gordon, it will be remembered, made her first sensational screen success as Mamma Kantor in "Humoresque," and then played another mother in "The North Wind's Malice," the Rex Beach-Goldwyn production. Very recently has come the announcement from Selznick Pictures Corporation that Vera Gordon has attained stardom and that her first stellar vehicle is called "The Greatest Love," which will have a pre-release showing at the Broadway Theatre in New York during the week of February 14.

Its publishers expect the song to be one of the most popular hits of the season, largely because of the reputation which Vera Gordon has gained as the greatest mother of the amusement world.

BOOKED TILL 1922

Trixie Friganza's local engagement at the Palace recently will be the last one in these parts for about a year and a half. Miss Friganza is booked until 1922 but will play outside of New York for that length of time.

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BURLESQUE ROUTES

COLUMBIA WHEEL

Al Reeves Joy Bells—Gayety, Washington, 14-19; Gayety, Pittsburgh, 21-26.
 Abe Reynolds Revue—Gayety, Boston, 14-19; Grand, Hartford, 21-26.
 Best Show in Town—Open 14-19; Gayety, St. Louis, 21-26.
 Bostonians—Gayety, Omaha, 14-19; Gayety, Kansas City, 21-26.
 Bowery—Majestic, Jersey City, 14-19; Perth Amboy, 21; Plainfield, 22; Stamford, Conn., 23; Park, Bridgeport, 24-26.
 Bon Tons—Peoples, Philadelphia, 14-19; Palace, Baltimore, 21-26.
 Big Wonder Show—Lyric, Dayton, 14-19; Olympic, Cincinnati, 21-26.
 Dave Marion's Own—Casino, Boston, 14-19; Columbia, New York, 21-26.
 Ed Lee Wrothe's Best Show—Empire, Providence, 14-19; Casino, Boston, 21-26.
 Flashlights of 1920—Gayety, Toronto, Ont., 14-19; Gayety, Buffalo, 21-26.
 Follies of the Day—Gayety, Buffalo, 14-19; Gayety, Rochester, 21-26.
 Folly Town—Casino, Philadelphia, 14-19; Hurtig & Seamon's, New York, 21-26.
 Girls de Looks—Stamford, Conn., 16; Park, Bridgeport, Conn., 17-19; Empire, Providence, 21-26.
 Girls of the U. S. A.—Grand, Hartford, Conn., 14-19; Jacques, Waterbury, 21-26.
 Girls from Happyland—Park, Youngstown, O., 14-16; Grand, Akron, 17-19; Star, Cleveland, 21-26.
 Golden Crooks—Columbia, Chicago, 14-19; Berchell, Des Moines, Iowa, 20-23.
 Hip Hip Hooray Girls—Gayety, Kansas City, 14-19; open 21-26; Gayety, St. Louis, 23-March 5.
 Hits and Bits—Gayety, St. Louis, 14-19; Star and Garter, Chicago, 21-26.
 Harry Hastings Big Show—Columbia, New York, 14-19; Casino, Brooklyn, 21-26.
 Jollities of 1920—Gayety, Rochester, 14-19; Bastable, Syracuse, 21-23; Gayety, Utica, 24-26.
 Jack Singer's Own Show—Bastable, Syracuse, 14-16; Gayety, Utica, 17-19; Gayety, Montreal, 21-26.
 Jingle Jingle—Gayety, Pittsburgh, 14-19; Park, Youngstown, O., 21-23; Grand, Akron, 24-26.
 Lew Kelly Show—Gayety, Detroit, 14-19; Gayety, Toronto, Ont., 21-26.
 Mollie Williams' Own Show—Empire, Brooklyn, 14-19; Empire, Newark, 21-26.
 Maids of America—Empire, Newark, 14-19; Casino, Philadelphia, 21-26.
 Million Dollar Dolls—Casino, Brooklyn, 14-19; Peoples, Philadelphia, 21-26.
 Powder Puff Revue—Gayety, Montreal, Can., 14-19; Empire, Albany, 21-26.
 Peek-a-Boo—Star-Cleveland, 14-19; Empire, Toledo, 21-26.
 Parisian Whirl—Berchell, Des Moines, Iowa, 13-16; Gayety, Omaha, 21-26.
 Roseland Girls—Jacques, Waterbury, Conn., 14-19; Miner's Bronx, New York, 21-26.
 Rose Sydell London Belles—Olympic, Cincinnati, 14-19; Columbia, Chicago, 21-26.
 Snappy Snaps—Empire, Albany, 14-19; Gayety, Boston, 21-26.
 Social Maids—Orpheum, Paterson, N. J., 14-19; Majestic, Jersey City, 21-26.
 Step Lively Girls—Star and Garter, Chicago, 14-19; Gayety, Detroit, 21-26.

Sporting Widows—Miner's Bronx, New York, 14-19; Orpheum, Paterson, 21-26.
 Town Scandals—Palace, Baltimore, 14-19; Gayety, Washington, 21-26.
 Twinkle Toes—Empire, Toledo, 14-19; Lyric, Dayton, 21-26.
 Victory Belles—Hurtig & Seamon's, New York, 14-19; Empire, Brooklyn, 21-26.

AMERICAN WHEEL

All Jazz Revue—Greenfield, 16; Miles, Schenectady, 17-19; Gayety, Brooklyn, 21-26.
 Bathing Beauties—Park, Indianapolis, 14-19; Gayety, Louisville, 21-26.
 Beauty Trust—Haymarket, Chicago, 14-19; Park, Indianapolis, 21-26.
 Beauty Revue—Olympic, New York, 14-19; Gayety, Newark, 21-26.
 Broadway Belles—Open 14-19; Gayety, Minneapolis, 21-26.

Big Sensation—Gayety, Baltimore, 14-19; Capitol, Washington, 21-26.

Cabaret Girls—Trocadero, Philadelphia, 14-19; Majestic, Scranton, 21-26.

Cute Cuties—Gayety, Louisville, 14-19; Empress, Cincinnati, 21-26.

Follies of Pleasure—Howard, Boston, 14-19; New Bedford, 21-23; Fall River, 24-26.

French Frolics—Gayety, Brooklyn, 14-19; Olympic, New York, 21-26.

Girls from Joyland—Open 14-19; Academy, Pittsburgh, 21-26.

Girls from Follies—Penn Circuit, 14-19; Gayety, Baltimore, 21-26.

Grown Up Babes—open, 14-19; Trocadero, Philadelphia, 21-26.

Hourly Burly—Lyceum, Columbus, 14-19; Empire, Cleveland, 21-26.

Jazz Babies—Empire, Hoboken, 14-19; Cohen's, Newburg, 21-23; Cohen's, Poughkeepsie, 24-26.

Joy Riders—Gayety, St. Paul, 14-19; Gayety, Milwaukee, 21-26.

Kewpie Dolls—Gayety, Minneapolis, 14-19; Gayety, St. Paul, 21-26.

Kandy Kids—Cohen's, Newburg, 14-16; Cohen's, Poughkeepsie, 17-19; Howard, Boston, 21-26.

Lid Lifters—Star, Brooklyn, 14-19; Empire, Hoboken, 21-26.

Mischief Makers—Academy, Buffalo, 14-19; Cadillac, Detroit, 21-26.

Monte Carlo Girls—Star, Toronto, Ont., 14-19; Academy, Buffalo, 21-26.

Naughty Naughty—Plaza, Springfield, 14-19; Holyoke, Mass., 21-22; Greenfield, 23.

Pat White's Gayety Girls—Empress, Cincinnati, 14-19; Lyceum, Columbus, 21-26.

Parisian Flirts—Englewood, Chicago, 14-19; Standard, St. Louis, 21-26.

Puss-Puss—Bijou, Philadelphia, 14-19; Star, Brooklyn, 21-26.

Razzle Dazzle—Cadillac, Detroit, 14-19; Englewood, Chicago, 21-26.

Round the Town—Academy, Pittsburgh, 14-19; Penn Circuit, 21-26.

Record Breakers—Gayety, Newark, 14-19; Reading, Pa., 24; Grand, Trenton, 25-26.

Some Show—Grand, Worcester, 14-19; Plaza, Springfield, 21-26.

Social Follies—Century, Kansas City, 14-19; open 21-26; Gayety, Minneapolis, 28-March 5.

Stone & Pillard's—Gayety, Milwaukee, 14-19; Haymarket, Chicago, 21-26.

Sweet Sweetie Girls—Standard, St. Louis, 14-19; Century, Kansas City, 21-26.

Tittle Tattle—Empire, Cleveland, 14-19; open, 21-26; Academy, Pittsburgh, 28-March 5.

Tiddle de Winks—New Bedford, 14-16; Fall River, 17-19; Grand, Worcester, 21-26.
 Tempters—Majestic, Scranton, Pa., 14-19; Binghamton, 21-23; Elmira, 24; Niagara Falls, 25-26.
 Tidbits of 1920—Binghamton, N. Y., 14-16; Elmira, 17; Niagara Falls, 18-19; Star, Toronto, Ont., 21-26.
 Whirl of Mirth—Reading, Pa., 17; Grand, Trenton, N. J., 18-19; Bijou, Philadelphia, 21-26.

PENN CIRCUIT

Monday—Johnstown, Pa.
 Tuesday—Cumberland, Md.
 Wednesday—Altoona, Pa.
 Thursday—Williamsport, Pa.
 Friday—Lancaster, Pa.
 Saturday—York, Pa.

OLD CRITICS LAW REVIVED

PARIS, France, Feb. 12.—An old law which gives persons criticized in the columns of any paper the right to reply at twice the length of the criticism, and compels the journal printing the criticism to print the reply, has been brought to light by the decision of the First Civil Court of Paris, compelling Rene Doumic to print the reply of Silvain and Jaubert to a criticism of their work which appeared in his journal *Revue des Deux Mondes*. The court held that Doumic was within his bounds, but quoted the law passed in 1882 by which its decision was made. The decision of the court has started a campaign among newspapers for the repeal or modification of the law on the grounds that they would be forbidden to print news of any nature if the law was made operative. If the law were put into force, producers, authors, composers, actors, in fact all members of the theatrical profession would be exempt from all adverse criticism.

JONES BUYS "BEGGAR'S OPERA"

A. L. Jones has purchased the rights to "The Beggar's Opera," together with the entire production and contracts for the English company. Mr. Jones is sending the musical play on tour throughout Canada. The first stop was at the Royal Alexander Theatre, Toronto, which opened under the new management last Monday. At the completion of this engagement the company goes to Montreal. Arthur Hopkins originally brought the piece to this country via the Greenwich Village Theatre.

OPERA IN ENGLISH FOR BOSTON

The Boston English Grand Opera Company has been formed and will present a series of operas during the coming summer season, opening late in June in Boston, at a theatre to be determined upon later. Fritz Scheff will be heard in "A Daughter of the Regiment" and "Manon," two roles she has sung at the Metropolitan Opera House. Vera Michelen, who has never been heard in grand opera in the East, will sing "Tosca" and "Thais," while Julia Kelety, the French prima donna, will be heard in "Aida." Negotiations are under way for Zoe Barnett, conceded to be a fine Carmen, who is under contract to the Shuberts, to be released for a limited number of performances of the Bizet opera. Wanda Lyons, now studying in Paris, will probably return in time to sing Nedda in "Pagliacci" and Gilda in "Rigoletto," two roles she has sung with great success abroad. Arthur Albro, the Italian tenor, now singing in London, will return for special appearances, and Giuseppe Corrala, the tenor, last heard here with the San Carlo Opera Company, will sing his well known roles.

STAGE HAND CRITIC LOSES WIFE

SAN FRANCISCO, Cal., Feb. 15.—Myrtle Ettling, an actress, living at the Marlow Hotel, has won her action for divorce against her husband Harry Ettling, a stage mechanic. She alleged cruelty. In her complaint she stated that her honeymoon period was heavenly, but when this waned and she appeared on stage and he in the wings, Harry began to criticise her performance, and not content with this sort of abuse, spoiled her scenes by misplacing the properties. He claims her act was "rotten." This so worked on the nerves of the player's temperament, that she broke down. Judge Graham, after listening to her story, awarded her a decree, allowing her the custody of her two children, and alimony of \$20 per week.

"SYBIL" TO BE PRODUCED

LONDON, Eng., Feb. 12.—All preparations having been completed, the production of Harry Graham and Victor Jacobi's musical play "Sybil," in which Jose Collins will star, is to take place on Monday, Feb. 14, at Daly's Theatre.

DO YOU COMPOSE SONGS?

If so, be sure to secure the service of an EXPERT! An ARTISTIC arrangement of your composition may mean SUCCESS! I have done HUNDREDS of BIG HITS!

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HARRIS & HOLLEY THAT FUNNY PAIR

BOOKED SOLID

LOEW CIRCUIT

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PRIMROSE MINSTRELS

Typifying Genuine Minstrelsy with

Mrs. Geo. Primrose

Including JOHN GOSS, TOM MOLLOY, RICHARD ROBERTS, DAN HALEY, MATT MOLLOY, E. BOOTH PLATT

A WONDERFUL COMBINATION OF COMEDY SKETCH ARTISTS

ROSO MARSTON | GEO. RANDALL | CHAS. ELLWOOD

IN THE NEW AND SPARKLING COMEDY GEM "MR. WISE."

Fascinating Impersonator FRANCIS RYAN

Direction MORRIS and FEIL

SIGNS WITH PARAMOUNT

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, last week received a cablegram from London advising that Robert Hichens, author of "The Garden of Allah," "Bella Donna" and other stories and plays, had signed a contract to write original stories for Paramount Pictures.

Mr. Hichens was one of the group of British authors with whom Mr. Lasky negotiated last Summer on his trip to London, but because of other engagements for novels at the time Mr. Hichens was unable until now to begin active work as a photo-playwright. Expressing enthusiasm over the opportunities which the screen offers to authors, Mr. Hichens said he was ready to begin work immediately. It is expected that he will work in the London studio of Famous Players, where Arnold Bennett, E. Phillips Oppenheim, Joseph Conrad and Sir James M. Barrie already are studying the technique of the screen dream.

The title of Mr. Hichens' first screen story has not yet been selected, but it is understood from cable advices from London that he has in mind a colorful story along the lines of "The Garden of Allah" and the other stories of northern Africa by which he has made his reputation.

With the signing of Hichens, Mr. Lasky has now brought his staff of famous authors up to seventeen, including, besides those working in the London studio, Avery Hopwood, Henry Arthur Jones, Cosmo Hamilton, Harvey J. O'Higgins, Edward Sheldon, Samuel Merwin, Sir Gilbert Parker, Elinor Glyn, Edward, Knoblock, W. Somerset Maughan, George Pattullo and Thompson Buchanan.

Commenting on the acquisition of Mr. Hichens, Mr. Lasky said: "I consider him ideally fitted for motion picture work, because all his novels and plays have been really pictures—vivid colorful pictures which breathed the very spirit of the locale in which he laid his stories. I expect his original stories for Paramount Pictures to be characterized by the same sweep and picturesqueness which has marked his novels and plays, as for instance 'Bella Donna,' in which Nazimova made a success on the stage."

TO BUILD BIG THEATRE

Plans were filed on Monday for the building of a large theatre, studio and music hall building near Carnegie Hall, to cost about \$1,500,000, based on the expected approval of the Building Department and reasonableness of the present owners of the property which the projected building is to cover.

Robert E. Simon, president of the Sidem Realty Company, owners of the property, which is at Nos. 144-146 West 57th street, and Nos. 139 to 153 West 57th street, stated that he knew nothing of a proposition to purchase nor improve the property as indicated by the plans.

It was explained by one of the architects of McKenzie, Voorhees & Gmelin, who, with Herbert R. Brewster, filed the plans, that they were merely preliminary, and filed with the intention of obtaining the approval of the Building Department and the Board of Standards and Appeals. If these boards approve, the project will be carried out by Alfred H. Brown, representing a syndicate. If the owners of the ground ask too much for their sites, another plot will be sought for the proposition.

NEW WING FOR THEATRE HOSPITAL

CHICAGO, Ill., Feb. 14.—Work on the new addition of the American Theatrical Hospital will be started in early spring and the new section will be completed during the summer months. The theatrical cases of late have been very heavy and room has been scarce at the American Theatrical Hospital proper. The new addition will take care of 100 extra patients and will relieve the rush on the present institution.

UNGARO'S WIFE ILL

Ruth Hoyt, wife of Fred Ungaro, of Ungaro and Romay, is ill at her home in this city with pneumonia. Miss Hoyt is well known in the theatrical profession.

THE NEW YORK CLIPPER

VAUDEVILLE BILLS

(Continued from Page 31)

PANTAGES CIRCUIT

WINNIPEG, CAN.

Pantages—Clifford Bothwell & Co.—Engle & Marshall—Hickman Brothers—Hamlin & Mack—Bardon & Perry Co.—Lottie Mayer & Co.

REGINA & SASKATCHEWAN

Pantages—4 Paldrons—Ernest Hiatt—Leroy & Mabel Hart—The Decorators—Temple 4—Shaw's Circus.

EDMONTON

Pantages—The Rosaires—Sammy Duncan—Hector's Dogs—Joe Thomas Saxotet—Sosman & Sloan—Mme. Zuleika & Co.

CALGARY

Pantages—Rose, Ellis & Rose—Rhinhart & Duff—Wells & Boggs—Bruce Duffet & Co.—De Mitchell Bros.—Rhoda's Elephants.

GREAT FALLS & HELENA

Pantages—Gordon & Day—Engle & Marshall—Hugo Lutgens—Britt Wood—The House of David Band.

BUTTE

Pantages—The Norvellos—3 Quillan Boys—Ray & Fox—Syngali—Meyers, Burns & O'Brien—Cevenne Troupe.

SPokane

Pantages—White Bros.—Hinkle & May—Ray & Fox—Molera Reyne—Pernane & Shelly.

WALLA WALLA & NORTH YAKIMA

Pantages—Love & Wilbur—Jesus Miller—Geo. L. Graves & Co.—Marza Rehn—Quinn & Caverly—September Morn.

SEATTLE

Pantages—Paul Patching—Courtney & Irwin—Orville Stamm—Wilkins & Wilkins—Earl Cavanaugh & Co.

VANCOUVER

Pantages—Apple Blossom Time—The Gaudschmidts—Sterling Saxophone 4—Sampsel & Leonard Co.—Tom Kelly—Corelli's Circus.

VICTORIA

Pantages—Ross King Trio—Austin & Allen 5—Violin Misses—Primrose's Minstrels—Zelda Santley—5 Petrows.

TACOMA

Pantages—Bedini's Horses—Bedini's Dogs—Peerless Trio—Ahn & Beck—Downing & Davis—George Hamid Troupe.

PORTLAND

Pantages—Roatina & Barrett—Carter & Buddy—Embs & Alton—Otto Brothers—Julnar of the Sea.

TRAVEL

The McIntyres—Beck & Stone—Countess Verna—Clair Vincent & Co.—The Novello Bros.—The Borasini Troupe.

SAN FRANCISCO

Pantages—Melnotte Duo—Redmond & Wells—Baldwin Blair & Co.—Doll Frolics—Howard & Ross—4 Bell Hops.

OAKLAND

Pantages—3 Sons of Jazz—Salvation Molly—Sidney & Townley—Maud Earle Co.—The Pals—3 Bartos.

LOS ANGELES

Pantages—Girls of Altitude—Dorothy Lewis—Chase & La Tour—Imperial Quintette—Rowland & Mechan—Nemo's Japs.

SAN DIEGO

Pantages—Wyoming Trio—George & Ray Perry—Stateroom 19—Walton & Brandt—Putting It Over.

LONG BEACH

Pantages—Robert Swan—Burt & Edith Kuhn—Walter Law Co.—Calvin & Wood—Private Property.

SALT LAKE

Pantages—4 Bonchans—Denishawn Dancers—Kennedy & Francis—Rigollette Bros.

OGDEN

Pantages—Zara Carmen Trio—Mabel Riondell—Carl Rostin—Jerry & Bohannon—Jarrland Octette.

DENVER

Pantages—Stuart & Keely—Chisholm & Breen—Lane & Plant—4 Renes—Schwartz & Clifford—Sweet Sweeties.

TRAVEL

Selma Brants—Rubini Rosa—Mr. & Mrs. Melburn—Chot, Dody & Midge—Rowing River.

MARCUS LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Mazums Japs—Lowe, Evans & Etella—Zelaya—Grazer & Lawlor—Moher & Eldridge—Kee Tom 4—Howard & Helen Savage. (Last Half)—The Parshleys—Jimmy Shea—Bobby & Earle—Ruloff—Bulowa Ballet—Helen Davis—Douglas Flint & Co.—Brooks & Powers—McDonald Trio.

Victoria (First Half)—3 Walters—Dorothy Roye—Turner & Joselyn—Artie Mehlinger, Chalfonte Sisters. (Last Half)—Lowe, Evans & Stella—Renard & West—Artie Mehlinger—Casting Lloyds.

Lincoln Sq. (First Half)—Flying Howards—Ward & Gory—Kibel & Kane—Criterion 4—Stone & Moyer Sisters. (Last Half)—3 Wilson Girls—Williams & Taylor—Turner & Joselyn—Anger & Adelon—Gordon & Germaine.

TINNEY TO PLAY THE ILLINOIS

CHICAGO, Ill., Feb. 7.—It has been decided that Frank Tinney in "Tickle Me" engagement at the Illinois Theatre on April 4.

FOR LEASE in City of over Two Hundred Thousand

Modern Theatre

with ample stage and seating capacity. For particulars write W. D., care N. Y. Clipper.

STONE OUT OF HOSPITAL

George Stone, the dancing juvenile, has returned to the cast of the "Girls do Looks," Barney Gerard's show, after an illness of four weeks in the hospital.

DEATHS

MRS. ELIZABETH THOMPSON, actress, was buried to death in her home in San Francisco, last week. According to friends, she feared undergoing an operation and intimate that the once favorite Broadway player set fire to the premises wherein she lived to avoid this. Her body was charred almost beyond recognition. She lived alone, save the company of two dogs and two cats. She was sixty-six years old at the time of her death, which the coroner's jury declared to have been accidental. She married Charles Darling, a theatrical man of New York, early in life, and adopted the stage name of Betsy Darling, becoming widely known. After Darling's death in 1897, she married the late Fulton G. Berry, a rich Fresno hotel owner, and retired from the stage. The Berrys were divorced and subsequently she became the wife of one named Thompson, who died about a year ago. Mrs. Thompson's daughter, Marie, lost her life in the sinking of the *Titanic*. Marie's husband, Kewen Collins, who was with the deceased Elizabeth Thompson for a time, died in the early part of 1920. The remains of the player were buried in the Holy Cross Cemetery here, at the side of her daughter.

NELLIE L. BAUMAN, twenty-three, who was a member of the cast of "East Is West," died on February 11 in Utica following a brief illness. She was born in Chicago and after matriculating at the University of Chicago, came to New York four years ago. Two years later she began her stage career as a member of a Toronto stock company.

MARY RICHFIELD, comedienne, died at her home in Ridgewood, N. J., on February 12, after a lingering illness. For the past twenty-five years she has been appearing with her husband in "Mag Haggerty's Father," a character vaudeville sketch which has won the team of Ryan (her husband) and Richfield favorable notice in every part of the country. Mrs. Ryan appeared in the sketch up to about five years ago when she retired. The standard name was continued by Mr. Ryan, however, with another partner. She was a member of the National Vaudeville Artists' Association. Her husband, Thos. J. Ryan, survives her.

ELIZABETH BRUCE WIKSTROM, opera singer, died at her home in Grand Rapids, Mich., on February 10. She was fifty-six years of age, and in her time was nationally known on the operatic stage. She was born in Sweden. She is survived by her husband, a son and a daughter.

RUDOLF CHRISTIANS, German actor, and for several years director of the Irving Place Theatre, died in Pasadena, Calif., February 2. In October, 1919, the deceased went to Hollywood, Cal., to appear in pictures, and since then has been active in film work. He was born in Germany in 1869, and made his first appearance on the stage in 1887. He played in Switzerland, Austria and Berlin. In 1906 he came to America and assumed charge of the Irving Place Theatre until the German organization disbanded. A benefit performance in his favor, some two years ago, brought \$5,000. Memorial services were held at the Irving Place Theatre.

NELLIE HANLEY (Helen Lowery Reid), died February 12, after an operation for appendicitis. She was the widow of James Lowery and appeared with him in the old-time variety houses, also in burlesque with "The Merry Maidens," under the team name of Lowery and Hanley. She retired from the profession some years ago, and about a year ago was married to Mr. Reid, who survives her. Funeral services were held at her late residence, 9142 118th street, Richmond Hill, L. I., and interment on Tuesday afternoon, February 15.

LETTER LIST

GENTLEMEN	Melrose, Fern	Gardner, Ruthie
Arnold, Charles	Mellettes, The	Harris, Maudie
Bald, C.	Marco, J.	Harrison, Lillian
Boris, William	Muzzar, L. E.	Harris, Billy
Bailey, Edwin	Orr, Harvey D.	Harrison, Louis
Bennett, Sid	Behauser, J. W.	Hart, Mickey
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